



Creating a 'Cultural Innovation District' at Lincoln Center

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Executive summary

Lincoln Center and its surrounding area, including the Special Lincoln Square District, Special Clinton District, and Theater Subdistrict, hold one-third of all New York City performing arts spaces, making it the densest collection of performing arts spaces in the world. Despite this high concentration, the area lacks supporting spaces integral to the success of arts and culture activities. Recognizing this need, the Lincoln Center Development Project (LCDP) is producing a technical report on the benefits and feasibility of creating the Amsterdam Corridor Cultural Innovation District (ACCID).

The ACCID will connect the high concentration of existing performing arts spaces with its surrounding neighborhoods. It will produce new support spaces to match this high concentration, as well as incorporate programming into existing spaces that creates value for the community. The primary goal is to provide institutional support for the neighborhood's local performing and fine arts communities through development and stewardship of physical and social infrastructure. Beyond fostering the arts, the ACCID is also intended to drive innovation.

How can Lincoln Center create new and expand existing cultural spaces in order to activate innovation and arts production? To answer this question, this report presents the following findings to the client, Lincoln Center Development Project.

SECTIONS 1-3 introduce the project scope. They provide key background analysis related to cultural spaces, zoning, and the arts in New York City, as well as the nationwide presence of cultural and innovation districts. They define affordability and equity as two critical issues for NYC artists.

SECTION 4 provides a survey of existing cultural assets and existing conditions within a defined study area that would be served by the ACCID.

SECTION 6 provides case studies on existing NYC cultural districts and arts-related zoning frameworks, as well as two lists: cultural space options for the ACCID and potential users of these spaces.

SECTION 7 provides two sets of recommendations. The first set recommends the type of cultural space to produce, determined by evaluating the cultural space options against defined criteria. Recognizing that selecting cultural space to develop is only part of the process of implementing the ACCID, the second set of recommendations focuses on the logistical considerations necessary to implementing a truly collaborative, innovative, and equitable district.

It is recommended that LCDP encourage production of rehearsal studios, which are essential to the creative process and can be designed to accommodate a variety of disciplines. It is also recommended that LCDP factor affordability and a variety of open hours into operations, develop a comprehensive plan, create a Liaison position for the district, curate programming under three categories (education, collaboration, and incubation), develop a community engagement strategy, and position the ACCID as a force against artist displacement and inequity.

The ACCID will have the potential to make an impact beyond its boundaries and promote the performing and fine arts across all of New York City. The prosperity of this sector is beneficial to the NYC arts community as a whole.¹ Moreover, by establishing the ACCID, Lincoln Center will not just develop spaces, but create long-lasting connections with local organizations and enable the proximity necessary for artists to collaborate and create.

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Introduction

1. Project scope



Source: Diller, Scofidio + Renfro (n.d.)

Key definitions

Artist

A person who practices any of the various creative arts, such as a painter, dancer, opera singer, actor, poet, filmmaker, or novelist. Artists exist across many different disciplines and career points, and can engage in individual or collaborative practices.

Cultural Innovation District

A concentrated area of cultural activities with a focus on innovative techniques that ultimately catalyzes community growth and physical development that meaningfully responds to local assets and generates new public and social spaces of value to the community.¹

Cultural space

Spaces with the primary purpose of presenting or supporting artists and their art. **TABLE 3.1** describes the different types.

Cultural support space

Spaces dedicated to the creative process and creation of artistic products, as well as arts training and education. These spaces may be shared between artists or individually dedicated.²

Fine arts

Creative art, especially visual art, where the final product is to be appreciated primarily or solely for its imaginative, aesthetic, or intellectual content.

Performing arts

Art that is performed in front of an audience, including dance, music, and theatre.

How can Lincoln Center create new and expand existing cultural spaces in order to activate innovation and arts production?

Problem statement

The neighborhoods surrounding Lincoln Center are dense with cultural assets. However, there exists an imbalance between cultural spaces that enable art consumption, like designated theatres, and places that enable art production, like rehearsal studios and office space for artists.

Report road map

This report addresses the above problem statement by providing research and recommendations organized in two parts.

PART I overviews the critical issues that NYC artists face and the history that has enabled them. **SECTION 3** offers key background information on the arts in NYC and explores the relationship between zoning, planning, and the arts. It also delves into the rise of cultural and innovation districts.

PART II begins with an analysis of existing conditions in the area that will be served by the ACCID. **SECTION 6** presents project findings organized in three subsections: case studies of cultural districts and arts-related zoning in NYC, lists of potential spaces and potential users of the ACCID, and zoning tool options. **SECTION 7** offers two sets of recommendations, overviewed below.

Overview of recommendations

The Amsterdam Corridor Cultural Innovation District (ACCID) presents an opportunity to rebalance by identifying and leveraging existing assets to create new value for the community, as well as incorporating more supporting spaces into the area's fabric. To address the problems identified, two sets of recommendations are offered.

Cultural space recommendation

NYC artists cite lack of constant and affordable rehearsal space as a regular impediment to art-making. Rehearsals are critically important to shaping and bringing an artistic vision to life, and just as important is having space to rehearse in. As it is part of the ACCID's mission to rebalance the number of stages and support spaces in the area, creating rehearsal studios is essential.

Logistical considerations

1. Incorporate subsidies into operation models that benefit nonprofit organizations and individuals
2. Create a Liaison position for the district
3. Incorporate a variety of open hours into operation models that accommodate artists with in-flux schedules
4. Develop a comprehensive plan that defines long term goals and strategies
5. Curate programming under three categories (education, collaboration, and incubation) and adjust based on artist needs
6. Develop an engagement strategy to involve existing spaces and communities
7. Position the ACCID as a force against artist displacement and inequity

2. Background



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Lincoln Center Development Project

Lincoln Center Development Project (LCDP) is a 501(c)(3) nonprofit organization, established in January 2001 to implement and oversee the comprehensive reconstruction, renovation, and modernization of Lincoln Center.¹ In 2010, LCDP became a wholly owned related entity of Lincoln Center for the Performing Arts (LCPA). In 2012, LCDP amended its purpose to expand beyond the boundaries of campus and embrace its goal of fostering the performing arts to improve the cultural life of communities throughout the United States and the world.²

First announced in 1999, Lincoln Center's redevelopment scheme was to cost \$1.5 billion over 10 years and radically transform the campus.³ By 2003, the approach changed from an all-at-once effort to step-by-step projects.⁴ In March 2006, construction began on the Transformation of West 65th Street Project, designed to improve pedestrian and traffic safety, open West 65th Street to light and air, improve information and signage, and expand The Juilliard School, the Film Society, Alice Tully Hall, and the School of American Ballet.⁵ In that same year, Lincoln Center announced the Promenade Project, a plan to renovate Josie Robertson Plaza and the Columbus Avenue frontage to campus, as well as the transformation of the Harmony Atrium into an information center and visitor services hub, now known as the David Rubenstein Atrium.⁶

The 2000s were marked by a series of other improvement projects aimed at correcting purported flaws in Lincoln Center's original design and opening the campus space to the neighborhood's community members and cultural and civic organizations. In October 2012, dedication of a new bridge across West 65th Street marked the end of the redevelopment.⁷ The 83-foot bridge, made of steel and glass railings, reconnected the resident organizations and redefined 65th Street as a main artery to campus. The redevelopment plan cemented Lincoln Center's commitment to facing its past with structural overhauls intent on welcoming new, diverse audiences and performers.

Most recently, the group announced plans to transform David Geffen Hall into a venue that "will bring everyone closer to the music" and allow patrons to "feel closer to one another."⁸ The plan involves doubling the size of the hall's lobby, creating interior visualization walls designed to receive musical projections, including concert live streams that will be made free to the public, and reconfiguring an exterior facade that will serve as a canvas for artists.⁹

Lincoln Center

In 1955, a group concerned about the future of the performing arts in New York City came together to explore the possibilities for a cultural project.¹⁰ The Exploratory Committee for a Musical Arts Center, expanding in size and meeting regularly, worked tirelessly to secure the funds and political support necessary to make it happen, involving influential NYC figures like Robert Moses and John D. Rockefeller III.¹¹

With Rockefeller as its head, along with prestigious resident and partner organizations, the Committee was able to raise \$200 million and secure critical support from the city to build Lincoln Center.¹² In 1959, President Dwight D. Eisenhower broke ground for Lincoln Center for the Performing Arts, the soon-to-be 16.3-acre complex of buildings located in the Lincoln Square neighborhood of Manhattan. The campus was built in the 1960s, expanding and redeveloping over the years to become a local, national, and global hub for performing arts and creativity that hosts five million visitors annually.¹³ Today, Lincoln Center has



FIGURE 2.1 President Dwight D. Eisenhower breaking ground for Lincoln Center on May 14, 1959

Source: Serating (1959)



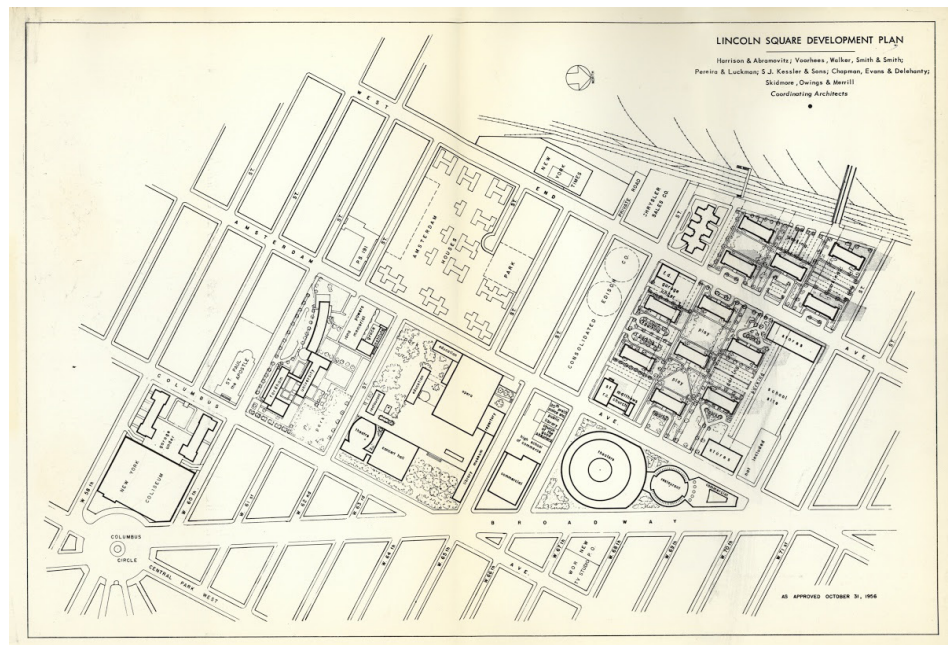
FIGURE 2.2 Lincoln Center campus in 1989

Source: Associated Press (1989)

FIGURE 2.3

Original plans for Lincoln Square Development Plan, approved October 31, 1956

Source: Harrison & Abramovitz (1956)



30 indoor and outdoor facilities and serves as home for 11 resident arts organizations.¹⁴

Despite good intentions,¹⁵ construction of Lincoln Center caused substantial harm to the existing community, displacing 7,000 low-income families and 800 businesses without compensation or relocation assistance.¹⁶ Although the plan did include 4,400 new housing units, the majority were too expensive for the displaced low-income residents.¹⁷ As a result, the area transformed into a higher-income, more homogeneous neighborhood and Lincoln Center cultivated a highbrow reputation.

Over the years, Lincoln Center and its resident organizations have worked to mend community relations and increase accessibility. One of these resident organizations, Lincoln Center for the Performing Arts (LCPA), serves as both a presenter of artistic programming and a national leader in arts, education, and community relations, as well as manager of the campus.¹⁸ Every organization on campus has an education or programming department that implements diverse community engagement initiatives, ranging from Relaxed Performances, adapted for neurodiverse audiences like children with autism and other disabilities, to rush options that allow students and seniors to buy affordable tickets.

2. Background

What is the ACCID?

Lincoln Center and its surrounding area, including the Special Lincoln Square District, Special Clinton District, and Theater Subdistrict, hold one-third of all New York City performing arts spaces, making it the densest collection of performing arts spaces in the world.¹⁹ Despite this high concentration, the area lacks supporting spaces integral to the success of arts and culture activities, like black box theatres, technical shops, and art galleries. Recognizing this need, the Lincoln Center Development Project (LCDP) is producing a technical report on the benefits and feasibility of creating the Amsterdam Corridor Cultural Innovation District (ACCID).

The ACCID is a geographically-based effort to foster arts and cultural activities and cultivate an inclusive creative environment. Seeking to rectify the long-standing perception that Lincoln Center sits above the community, the ACCID sub-district (as an extension of the Special Lincoln Square District) will connect the high concentration of existing performing arts spaces with its surrounding neighborhoods. It will also create new spaces, and integrate a number of community assets and partnerships into existing programming. The primary goal is to provide institutional support for the neighborhood's local arts communities through development and stewardship of physical and social infrastructure. Moreover, the ACCID has the potential to make an impact beyond its boundaries and promote the performing and fine arts across all of New York City.

Beyond fostering the arts, LCDP intends to drive innovation with the ACCID, and defines innovation within the ACCID boundaries in two ways. First, innovation is the conception of experimental performances that challenge the nature of the arts. These experiences will crystallize from the relationships formed between performers, artists, and audiences at each stage of production. Second, innovation is the development of technical and technological skills in supporting industries. These skills can be advanced through research and testing by professionals already working in supporting industries, as well as taught to those who are new and looking for opportunities to learn.²⁰ Together, these two types of innovation will coalesce to produce new cultural experiences for the district, the City, and the millions of local and global visitors that come to Lincoln Center every year.

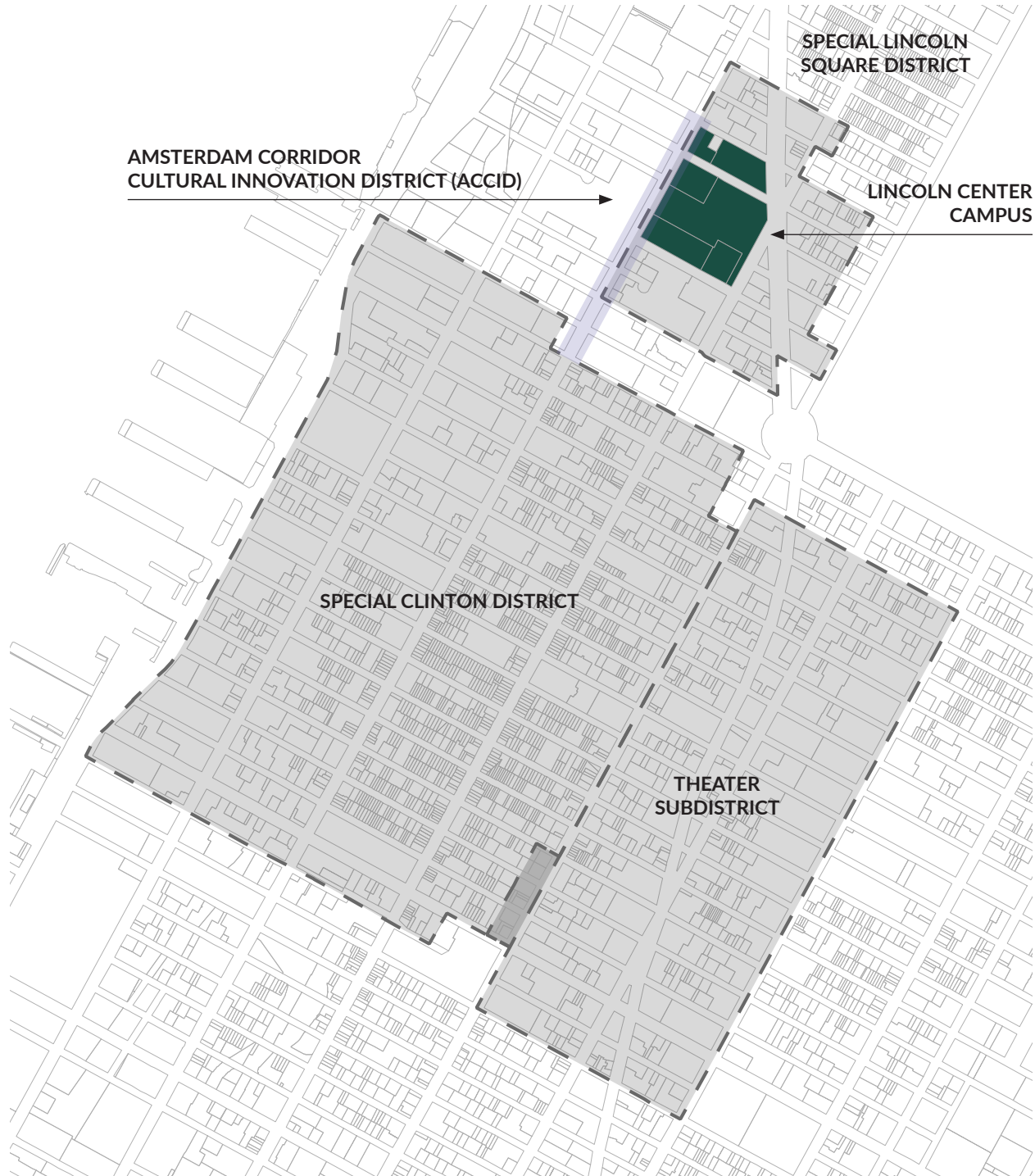
Lincoln Center has been a New York City institution since its ideation in 1955. And while this comes

with innumerable perks, it also presents unique challenges to developing the ACCID. The majority of existing districts comparable to the ACCID have been generated with the guidance of a master plan, structured around Edward Bassett's seven elements to coordinate development and improvement of land area.²¹ Well-known ones, like the Brooklyn Cultural District and Pittsburgh Cultural District for example, started with new master plans that allowed them to set goals, build from the ground up, and boast long term growth.

The ACCID, by contrast, will not be built from the ground up, but must integrate with the existing structure created by Lincoln Center's original master plan. It must work within the existing neighborhood fabric and consider the needs of a diverse group of stakeholders that feed into the area. The participation of local community members, artists, educators, and other performing arts organizations will be key to its success. The growth of performing and fine arts in this defined area will rely on close collaboration and combined innovation with ancillary and support professions, communities, and spaces.²²

LCDP sees the imbalance of performing arts spaces and supporting spaces as not just an issue, but as an opportunity to enact positive change that reinforces the region's stability and provides local empowerment and global influence.²³ Its establishment would create accessible, affordable cultural facilities, improve public space infrastructure, and foster strong connections between artist and artist, artist and patron, and patron and patron. Beyond that, it would help build an environment for the arts as intended by Lincoln Center's founders: an environment "not for the privileged few, but for the many."²⁴

FIGURE 2.4 The ACCID will connect the Special Lincoln Square District, Special Clinton District, and Theater Subdistrict



Source: NYC DCP (2020)

3. Issues addressed

The arts in NYC

New York's cultural community is the lifeblood of the city. Many reports over the years have found that beyond its contribution of diverse artistry, it has also provided New York a distinct competitive economic advantage among global cities.¹ In 2015, New York City was home to 8.6 percent of all creative sector jobs in the nation, and the city's cultural sector was growing faster than traditional employment sectors like law and finance.² As of 2017, the creative sector employed 293,000 people and generated \$100 billion in economic activity.³ The performing arts industry holds a 6.1 percent share of this count with 10.8 percent growth between 2008 and 2017. The fine arts, including galleries, dealers, and auction houses, attracts a global audience and accounts for 3,800 jobs in the City.⁴

New York City produced its first-ever comprehensive cultural plan in 2017. The plan advocates for a more "inclusive, equitable, and resilient cultural ecosystem, in which all residents have a stake."⁵ Through input from over 180,000 New Yorkers across all five boroughs, the plan considers social and economic challenges, as presented by community members, to outline interrelated issue areas and propose action. The plan claims that each issue area is critical to the productive development of New York City's cultural life, and outlines 94 recommendations across eight issue areas.⁶ In 2019, CreateNYC released an Action Plan to streamline the contents of the cultural plan and better communicate both progress and strategies going forward.⁷

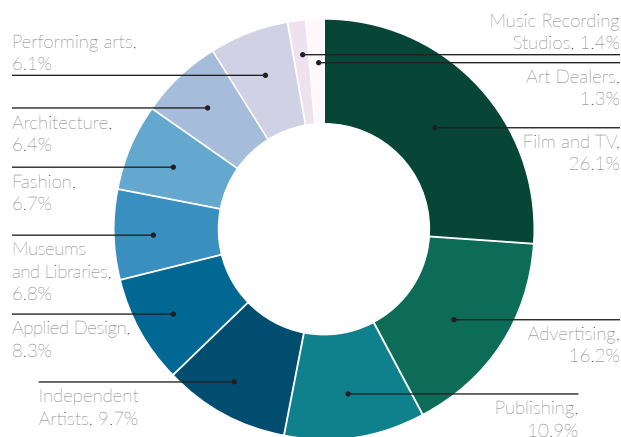
A key finding, particularly relevant to this study, is that the current supply of affordable places to work,

exhibit, and perform falls far short of demand. At the center of this issue lies the fact that certain communities have more cultural funding and resources than others.⁸ Speaking with artists across multiple disciplines, the plan identifies affordable workspace as a real concern for many in the industry and a major impediment to thriving and staying in NYC. Artists reported that "even if affordable spaces exist, there are still challenges; many workspaces lack amenities and features necessary to produce certain kinds of work."⁹ It is also important to note that the compensation for creative New Yorkers varies widely, as there are excellent union jobs for some and poorly compensated part-time work for others.

These concerns are pieces of the larger NYC affordability crisis. There are simply not enough affordable workspaces, and those that exist tend to be inaccessible. Artists also identified an information gap, not knowing of organizations or networks that offer affordable spaces.¹⁰ The City's 2019 updates show evidence of the progress it has made in this area by following outlined recommendations. For example, the city allocated \$13.9 million in capital funding for the development of 209 units of affordable artist workspace across NYC through the Affordable Real Estate for Artists (AREA) initiative.¹¹ Still, declining spatial support for artists remains a huge problem.

The importance of accessible and affordable physical space for artists cannot be overstated. Yet the cost of office, studio, performance, and exhibition space has increased tremendously in NYC, and in Manhattan especially. Areas that used to be fertile grounds for arts organizations are now highly desirable for other groups, leading to rent increases that price out artists.¹²

FIGURE 3.1 Creative sector employment in NYC, 2017



Source: Stringer (2019)

In Midtown South, for example, where high-ceiling spaces are common, commercial rents rose by 29 percent from 2010-15 and vacancy rates fell below six percent, making it one of the tightest office submarkets in the nation.¹³ In Chelsea, too, a conglomeration of development activity, from the construction of the High Line to the 2005 up-zoning to the entry of tech companies and hotels, has displaced many of NYC's established galleries.¹⁴ This continual loss of spatial support is costly for artists, significantly affecting the creative process and damaging their support network.

As real estate prices rise and old commercial and industrial buildings become residential, rents in NYC continue to climb, communities are displaced, performance venues and rehearsal studios close, and income disparities grow. Over the last decade,



FIGURE 3.2 A free dance class in Times Square led by Travis Wall of “So You Think You Can Dance” and Robbie Fairchild, a former principal dancer at New York City Ballet

Source: Friedman (2019)

FIGURE 3.3 Groundswell, a NYC-based organization, brings together youth, artists, and community organizations to use art as a tool for social change

Source: Groundswell (n.d.)



median gross rents across NYC neighborhoods have risen dramatically, especially in neighborhoods closely associated with creative workers like the Lower East Side and Bushwick.¹⁵ As a result, artists are being forced to disperse and move deeper into the outer boroughs, leading many to question whether New York will remain a viable place for young creatives to live, work, and experiment.

This trend enables two major issues. First, artists and creatives depend on one another for inspiration, collaboration, and camaraderie; they thrive in a densely networked community and need spaces where they can interact with other artists and performers. As they are forced to live farther and farther away from

each other, these ties weaken and opportunities for chance encounters disappear. Second, moving to cheaper areas often means moving to areas without adequate public transportation. The farther out artists live, the harder it is to come into Manhattan for an audition or rehearsal or show.

And so, as NYC grows increasingly unaffordable, artists will keep moving outward and farther apart until they eventually begin exploring other locations. Not only are artists moving deeper into the boroughs outside of Manhattan, they have also developed enclaves in other cities.¹⁶ Building a high concentration of support spaces to match the high concentration of existing performance spaces is critical to stopping this trend.

3. Issues addressed

The intersection of zoning, planning, and the arts in NYC

New York State law requires that zoning laws be adopted in accordance with a comprehensive plan. However, the law allows two versions of a comprehensive plan: statutory and common law. The statutory approach requires the creation of a defined comprehensive plan on which zoning is based, while the common law approach accepts existing regulations and their history as the comprehensive plan.¹⁷

New York City uses the latter approach to treat its Zoning Resolution (ZR) as its comprehensive plan—therefore, in many ways, zoning functions as the primary planning tool for NYC. There also exists a long-term relationship between NYC and the ZR, as it was the first city to adopt a comprehensive zoning code in the United States in 1916. It was last significantly updated in 1961.¹⁸

But this view poses many issues. Zoning has a tremendous impact on the form of cities, but it is inherently limited in scope. It modifies the physical form in the same way that a building code, inclusionary housing requirement, and street design standard does. But it is not comprehensive, and is designed to address only a portion of the urban environment without wholly addressing matters like transportation and public space, among many others.

The closest NYC ever got to having a comprehensive plan was the Plan for New York City published during Mayor John Lindsay's administration in 1969. The Plan was organized into six volumes: the first addressed a general vision for the city, while the other five addressed matters pertinent to each of the five

boroughs.¹⁹ Instead of emphasizing infrastructure improvements and public works projects, the Plan focused on neighborhood-level planning. For example, the concept of special zoning districts was first introduced in the Plan. This designation was intended to be given to selected districts City-wide, but the rules associated with that designation would relate specifically to each neighborhood's unique character and diversity.²⁰

More recently, the Bloomberg administration published PlaNYC²¹ and the de Blasio administration published OneNYC offering a counterpart to the Plan.²² However, both were missing chapters dedicated to each borough. A comprehensive plan should address a range of issues that concern the location, further explore these issues at appropriate geographic scales, and track them as they evolve over time.²³

There are few zoning tools related to the arts included in NYC's ZR. Among these are the establishment of the Special 125th Street District and the creation of the Theater Subdistrict Council in 1998, both of which were conceptualized to preserve and reinvigorate the arts in areas defined by their artistic heritage, to varying degrees of success.²⁴ There is also zoning for joint live-work quarters for artists (JLWQA) in the SoHo and NoHo neighborhoods.²⁵

It is important that future zoning implemented to further the arts be coordinated with the City's Cultural Plan, as well as the needs of the district to which the zoning requirements will apply. This process must be participatory with local residents and artists and provide long-term security to prevent future displacement. If a comprehensive plan is to take form, the arts must be considered a cornerstone, too.

FIGURE 3.4 The St. James Theatre has been a granting site twice as part of the Theater Subdistrict TDR program, established in 1998



Source: Wikimedia Commons (2008)

Cultural (support) space

Cultural spaces add value to neighborhoods; a neighborhood's theatres, galleries, and artists' studios, among others, reinforce its vitality and showcase its character. That value can also be quantifiable, driving economic growth and urban development. In 2015, the nonprofit arts and culture industry generated \$166.3 billion of economic activity nationally—\$63.8 billion in spending by the organizations and an additional \$102.5 billion in event-related expenditures by their audiences. This activity supported 4.6 million jobs and generated \$27.5 billion in revenue to local, state, and federal governments.²⁶

Despite its role in strengthening neighborhoods, creating and maintaining cultural space can be extremely difficult. The older, smaller, more eccentric spaces, in particular, are vulnerable to development-driven displacement. Moreover, throughout New York's history, certain populations and neighborhoods have

prospered at the expense of others—with people and organizations of color experiencing being pushed out more than others.

Capitalizing on developers' eagerness to build in attractive, culturally rich neighborhoods is critical, but needs to be done in a way that benefits both those developers and the community. While there are challenges to generating relationships between developers and communities, they must be overcome to create spaces that bring value to all. In addition, efforts must be made to preserve existing cultural spaces as valuable neighborhood assets.

Cultural space includes all spaces whose primary purpose is to present or support artists and their art. There will always be an element of subjectivity in the defining of cultural space and the decision over whether a certain space qualifies or not. In short, it is space that surrounds art. **TABLE 3.1** describes the different types.

TABLE 3.1 Categories of cultural space

CATEGORY	OWNERSHIP	DESCRIPTION
Artist housing	Private	Offers a certain percent of units for artists, as defined by the complex, often for a subsidized cost
Artist workspace	Publicly accessible, privately used	Space dedicated to artist work. Ranges from market-rate to subsidized costs, depending on funding and operations model
Artists' live/work space	Private	Serves a dual function to house the artist and provide creative space in which to conduct their practice. Includes, but is not limited to, residential units with dedicated contiguous work space, and commercial or industrial work spaces with dedicated contiguous residential space
Arts presentation	Open to the public	Includes museums and galleries, live theatres and cinemas, bookstores and record stores, live music venues, and multidisciplinary arts spaces
Creative process	Shared or individually dedicated	Space dedicated to artists' creative process and the creation of artistic products. Includes, but is not limited to, artists' studios, music and theatre rehearsal rooms, film and video studios, music recording facilities, and industrial spaces
Support organizations	Private, with potential for rotation model	Occupied primarily by organizations focused on art funding, art sector support, and arts advocacy
Storage	Private	Storage for equipment including, but not limited to, props, scenery, AV equipment, and art supplies
Training/education	Publicly accessible, privately used	Includes art schools, theatre training facilities, literary arts centers, and any classroom or space dedicated to teaching the arts

3. Issues addressed

The rise of cultural and innovation districts

Cultural districts and innovation districts are increasingly popular tools for revitalizing areas across the world. They vary in size and in management style, and some grew organically while others were created specifically by a city or state government. The benefits and challenges are multifaceted, and often specific to context. This section briefly defines cultural districts and innovation districts separately, as well as the relatively new concept of Cultural Innovation Districts.

A cultural district (also referred to as an arts district) is an urban area in which a high concentration of cultural facilities and programs serves as the main anchor of attraction, strengthening local economies and creating enhanced place.²⁷ These facilities can include art galleries, theatres, cinemas, music venues, public squares for performance, and dance clubs. Cultural districts have become a global phenomenon in recent decades, recognized for their value in defining urban character and identity, improving livability, attracting investment, workers, and tourists, and building community.²⁸ And while planning efforts around cultural districts have seen economic success, they also have the ability to deepen economic and racial inequalities and encourage displacement.²⁹

A successful cultural district requires more than physical infrastructure. The social conditions in which culture and creativity thrive also need to be nurtured.³⁰

While no official typology exists to evaluate these districts, several studies have identified common themes that can be used to understand and enhance them: equity inclusion, urban vibrancy and the public realm, neighborhood and community, targeted social interventions, cultural social impacts, and innovation impacts.³¹

Innovation districts have existed in name since the 1950s. At that time, they took the form of suburban corridors of spatially isolated corporate campuses, accessible only by car, that put little emphasis on integrating work, housing and recreation.³² Today, these districts look very different, and use comprehensive urban models. Existing literature often points to the Brookings Institute, which defines an innovation district as a geographic area where leading-edge anchor institutions and companies cluster and connect with start-ups, business incubators, and accelerators.³³ They are physically compact, transit accessible, and technically wired, with mixed-use housing, office, and retail.³⁴ In 2000, 22@Barcelona became the first-ever planned innovation district, using a model designed around four strategic axes—urban planning, productive, collaborative, and creative—and coordinated under strong leadership.³⁵ As of 2019, there are more than 100 worldwide.³⁶

Cultural Innovation Districts (CID) combine elements of both cultural districts and innovation districts. Researching their existence in the U.S. is challenging,

FIGURE 3.5 The Pittsburgh Cultural District and Boston Innovation District have generated local cultural and economic opportunity



Source: Heinz Hall | Broadway In Pittsburgh (n.d.), Wikimedia Commons (2008)

though, as there are few in existence today, the formal definition is elusive, and there is no official database of either CIDs or cultural and innovation districts. The only well-known precedent is the Claiborne Cultural Innovation District in New Orleans, LA, a 25-block transformation of the elevated I-10 expressway.³⁷ After I-10's construction in the 1960s, the once-thriving commercial corridor, run by its surrounding, predominantly African American community, experienced sharp economic decline.³⁸ In 2017, the District released a master plan focused on advancing social and business operations.³⁹ Though Claiborne Corridor and the proposed ACCID have different focuses, they both value local educational and economic prosperity.

CIDs are complex urban experiences, designed to

target specific local industries and existing resources. And while they do not all operate in exactly the same fashion, they form around similar fundamental principles derived from shared programmatic, spatial, and social factors of innovation and cultural districts. These overlaps are key, and LCDP will use precedent work in conjunction with their definitions of innovation as they refine the mission of the ACCID.

In their initial technical report, LCDP notes: "We imagine the Cultural Innovation District to be a concentrated area of cultural activities with a focus on innovative techniques that ultimately catalyzes community growth and physical development that meaningfully responds to local assets and generates new public and social spaces of value to the community."⁴⁰

TABLE 3.2 Six strategies for forming a successful cultural innovation district, developed by identifying overlapping factors of precedent cultural and innovation districts

STRATEGY	DESCRIPTION
Build a collaborative leadership network	Create a collection of leaders from key institutions, firms, and sectors who regularly and formally cooperate on the design, delivery, marketing, and governance of the district. Partners can range from a small nonprofit arts organization to large real estate developers. It is important to define roles and ensure that relationships formed are beneficial for all.
Connect with the City and its policymakers	Connecting with policymakers and city staff in planning, community development, and economic development is an important step to understanding regulatory environments, garnering support, and accessing resources at the government level.
Develop a plan and set a vision for growth	Form a strategic plan that provides actionable guidance for how a district should grow and develop in the short-, medium-, and long-term along economic, physical, and social dimensions. A key component is marketing. Additionally, consider including the public in the process to garner community involvement and support.
Enhance access to capital and diversify funding	An integrated financing strategy enhances the likelihood that different capital will support different kinds of firms, institutions, and activities. Organizations and individuals involved in shaping the district could be consulted.
Promote inclusive growth	Use the district as a platform to include adjoining distressed neighborhoods, and create educational, employment, and other opportunities for these residents and other disadvantaged residents of the city.
Pursue talent and technology	Talent and technology are the twin drivers of cultural innovation. It is critical to draw in the talent—the artists and workers with skills necessary to generate new discoveries - and provide them with technology to enable skill development and breakthroughs.

4. Research design

This capstone uses a mixed-methods design, with emphasis on qualitative research. The first phase involved conducting research on Lincoln Center, cultural innovation districts, and the arts in NYC. It also involved creating a study area around the ACCID to understand current conditions and survey existing cultural spaces. The second phase involved forming comprehensive case studies on existing comparable districts and zoning frameworks, as well as developing lists of arts-related zoning tools, potential users of the ACCID, and cultural space options. The third phase involved writing recommendations. This methodology and project scope were the result of continuous dialogue with the client to ensure that the final project suited their needs.

Several data types were examined for this study, including primary data collected via interviews and site visits and secondary data like socioeconomic and demographic information, geospatial data, and supporting documents. I gathered data from several sources, including the U.S. Census Bureau and NYU Furman Center. I also interviewed artists and technical producers, as well as industry experts and representatives from cultural districts, recruiting each of them using a non-representative snowball sampling method. I conducted these interviews using a fixed-question, open-ended answer format, then examined the responses to look for broad themes and specific details that emerged.

Study area

To conduct a targeted yet comprehensive study, I created a study area encompassing the three special districts and its nearby assets using a combination of block groups and zip codes. The study area is bound by 34th Street to the South, 78th Street to the North, 5th Avenue to the East, and the Hudson River to the West.

The area is made up of 103 block groups and 16 zip codes. The zip codes included: 10018, 10019, 10020, 10023, 10036, 10069, 10096, 10103, 10104, 10105, 10106, 10107, 10110, 10111, 10112, 10116.

Block group and zip code boundaries that lay partially outside a special district were evaluated on a case-by-case basis. If less than 50 percent of their area was inside the special district, they were removed. Other small blocks from the MapPLUTO dataset were hand-selected to be included.

Geospatial

1. **NYC Open Data**
Zip Code Boundaries
2. **NYC Department of City Planning**
MapPLUTO Release 20v1
NYC GIS Zoning Features
3. **U.S. Census Bureau, Cartographic Boundary Shapefiles**
Block Groups

Qualitative

1. **Interviews**
Interviews conducted between January and March 2020. **SEE APPENDIX 9.4-9.5** for a list of interviewees and open-ended interview questions.
2. **Site Visits**
Lincoln Center
Brooklyn Cultural District
East 4th Cultural District
125th Street
Theater Subdistrict

Quantitative

1. **U.S. Census Bureau, American Community Survey, 2013-2017 5-Year Estimates**
Age and Sex (S0101)
Selected Economic Characteristics (DP03)
Race (B02001)
2. **NYU Furman Center**
NYC Neighborhood Data Profiles
3. **Americans for the Arts**
Arts & Economic Prosperity V
4. **Internal Revenue Service**
Exempt Organizations Business Master File Extract (EO BMF)

Issue analysis and criteria for evaluation

For this phase, I used “General Schema for Issue Analysis” by the Laboratory in Issue Analysis at the Robert J. Milano Graduate School of Management and Urban Policy. Following this schema, issue analysis happens in seven logical steps: define the environment, identify the central issue, identify underlying and related issues, generate a set of alternatives, develop criteria, evaluate alternatives using criteria, develop recommendations.¹

In the initial technical report, LCDP identified 20 key factors that contribute to successful CIDs and grouped them into two categories: Spatial/Infrastructural and Social/Cultural/Economic. After review, I condensed the list and created criteria by which to evaluate each cultural space (**APPENDIX 9.7**). Each option proposed in **SECTION 6** was evaluated against the criteria and assigned a score between zero and one. The type of cultural space with the highest score is “the recommended space.” A matrix of scores is included in **APPENDIX 9.8**.

While the criteria is meant to provide a structure to cultural space selection, LCDP may re-score and re-assess to come up with more suitable options. The intention of the criteria is to provide a framework for evaluation, and to help LCDP’s decisions moving forward. It is the intention of this capstone project to propose distinct solutions to create more supporting cultural spaces for the ACCID that enable innovation and production.

FIGURE 4.1 New York City Ballet members testing the stage of the New York State Theater in 1963 (now the David H. Koch Theater)



Source: Serating (1963)

II

Creating a ‘Cultural Innovation District’ at Lincoln Center

5. Existing conditions

In their preliminary analysis on the ACCID, LCDP notes that the “continued success and growth of the performing arts in the Lincoln Square area will rely on close collaboration and combined innovation with ancillary professions, communities, and spaces.”¹ It will also involve investment in inclusive and diverse community spaces, public social programming, cross-industry collaboration, new public art, and street-level activation to produce a physical and cultural asset that empowers stakeholders.²

LCDP has identified the Amsterdam Corridor, located between 59th and 65th Streets along Amsterdam Avenue, as a key part of this plan. The Corridor is host to a number of interesting arts-related sites, providing an anchor for both new development and the integration and promotion of existing sites.

This section contains an analysis of current conditions and stakeholders within the study area, which includes the Special Lincoln Square District, Special Clinton District, and Theater Subdistrict, and their nearby cultural spaces and assets. The study area is bound by 34th and 78th Streets, 5th Avenue, and the Hudson River.

FIGURE 5.1 Key cultural assets within the study area and near the ACCID



Special districts

Special purpose districts, or special districts, have been used by the City Planning Commission since 1969 to achieve specific planning and urban design objectives in defined areas.⁹ Each designated district possesses unique qualities that may not lend themselves to standard zoning and development. Therefore, the zoning requirements and/or zoning incentives of each district are tailored to its specific conditions.



Lincoln Center

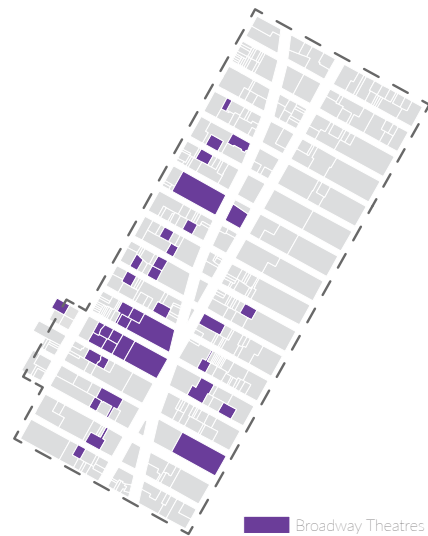
Special Lincoln Square District

Lincoln Square received its special district designation in 1969 with the intention to preserve the character of the area as “a unique cultural and architectural complex—an attraction which helps the City of New York to achieve preeminent status as a center for the performing arts.”¹⁰ Special zoning regulations center on urban design principles that encourage pedestrian access, regulate street level uses, and limit commercial development. Floor area bonuses are available by special permit if the development includes subway improvements or affordable housing.¹¹

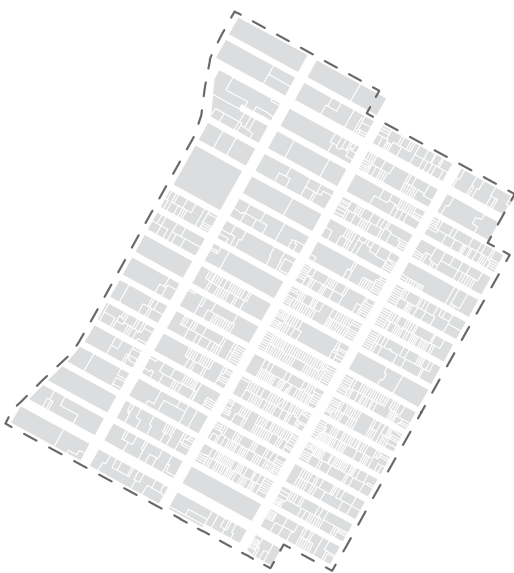
Theater Subdistrict

The Theater Subdistrict lies within the boundaries of the Special Midtown District established in 1982.¹² In 1998, the City amended the designation to include special legislation for the Subdistrict focused on preservation of legitimate theatres.¹³ Regulations include a special permit for demolition of legitimate theatres and a floor area bonus by special permit for rehabilitation of legitimate theatres. Especially unique is the transfer of development rights (TDR) program. It specifies that, as a condition of TDR, theatres within the boundary must be preserved, commitments must be made to use the spaces for legitimate theatre use, and new buildings above a certain size must reserve a percentage of floor space for entertainment and theatre-related uses.¹⁴ The mechanism also requires a fixed cost per square foot to be transferred into a fund, which is then distributed in the form of grants to promote new theatre work and develop new audiences.¹⁵

SEE PAGE 33 for the Theater Subdistrict case study.



Broadway Theatres



Special Clinton District

In 1974, the Clinton Special District was established to protect residents from an anticipated onslaught of development and traffic.¹⁶ The Zoning text notes that because of the unique geographical location of the Clinton community, it would be necessary to “provide specific programs and regulations which will assure realization of community and citywide goals.”¹⁷ Like Lincoln Square, Clinton incorporated bonus floor area allowances for a provision of low- or moderate-income housing. Additionally, the designation limits the height of buildings, prohibits demolition of residential buildings, and protects tenants against harassment.¹⁸

Source: NYC DCP (2020)

 .3 Miles

4.0 Existing conditions

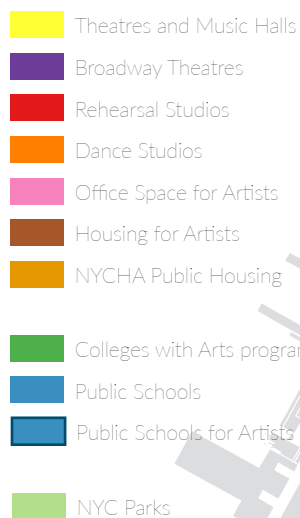
Existing cultural spaces and other assets

The three special districts hold over one-third of all performing arts stages in NYC.¹⁹ At Lincoln Center alone, there are 22.²⁰

However, this high density of stages is unmatched by support spaces. Within the study area, just 24 locations have rehearsal studios, with only a small portion offering subsidized rates. There are two affordable housing complexes for artists and entertainers and two office spaces for artist use.

Supplementing the existing supply of cultural facilities with affordable support spaces will be crucial to addressing the needs of the cultural community. Activating community resources like schools, universities, and public housing facilities can provide valuable space for artists and bring cultural programming to local audiences.

SEE APPENDIX 9.1 for a full list.



▲ .25 Miles

FIGURE 5.2 Existing cultural spaces and other assets in the study area
Source: NYC DCP (2020)



Theatres, Broadway, and Music Halls

There are 137 stages within the study area comprising a variety of performing arts presentation spaces, including Broadway theatres, multimedia concert venues, outdoor bandshells, and intimate playhouses, among many others.

New York City's zoning resolution includes 45 "listed theaters" within the boundaries of the Theater Subdistrict that are eligible for TDR. Of these 45, 36 still present Broadway productions. The other nine serve different functions, like the Mark Hellinger Theatre, which is home to Times Square Church. In addition to these 36, another five theatres present Broadway shows—but are in buildings not eligible for TDR—bringing the total number of Broadway theatres today to 41.

Rehearsal Studios

Within the study area, 26 locations hold 321 rehearsal studios for rent of varying size and capacity. While the number of studios is over double the number of stages, there are many caveats.

Only 35 percent offer some type of subsidized rate. These rates may be for members only, by application, or for not-for-profit groups. Often, they are offered during odd hours. For example, at Shetler Studios and Theatres, a group can rent one of their 35 spaces at a discount from 9-11 AM.

Dance Studios

There are over a dozen dance studios in the study area—just one is home to a major dance company.

An oft-cited issue when speaking with artists and industry insiders is access to well-equipped, affordable space for dance. These studios have extensive requirements, and it is very rare that dance companies have their own space.

Schools, Housing, and Offices

One of the critical issues facing artists today is the lack of affordable office and living space. Within the study area, there are just two housing complexes and two working spaces dedicated to artists. The two NYCHA public housing developments in the study area would be situated along the ACCID.

Important to note is the concentration of education facilities. Of the 20 K-12 public schools in the study area, six have programs dedicated to the arts. There are also three colleges that offer arts-related majors.

Stakeholders

Lincoln Center and its 11 resident organizations and two long-term tenants

Lincoln Center, the world's largest performing arts center, is located in the Upper West Side neighborhood of Manhattan. Most of its campus is concentrated between 62nd and 66th Streets between Amsterdam Avenue and Broadway, with Frederick P. Rose Hall, home of Jazz at Lincoln Center, just below 60th Street. The surrounding neighborhood boasts educational institutions like LaGuardia High School for the Performing Arts, Fordham University, and the Martin Luther King Jr. Educational Complex, as well as an array of shopping and dining options. Other key features include the Time Warner Center, New York Society for Ethical Culture, the American Folk Art Museum, and Kaufman Music Center.

The campus itself has a complex ownership model, with some portions solely owned by the city and some solely owned by Lincoln Center. Other portions have a more complicated breakdown, involving easements and partial ownerships. For example, Lincoln Center owns the theatres on campus, which

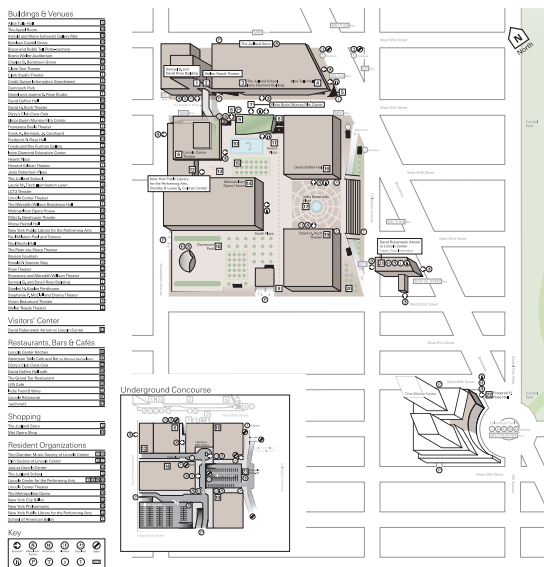
are adjacent to and intertwined with the City-owned Library for the Performing Arts.

Lincoln Center's many stages, screening rooms, and classrooms represent a wide array of world-class cultural organizations, attracting millions of New Yorkers and visitors from around the world. A 2016 economic impact report revealed that Lincoln Center contributed \$2.4 billion to New York City's economy.²¹ That year, Lincoln Center organizations (**TABLE 5.1**) spent \$785.4 million in direct expenditures and \$647.9 million in indirect expenditures. Additionally, Lincoln Center tourists—audience members from out of town who said that Lincoln Center was an important reason for their NYC trip—spent \$669.8 million and \$329.9 million in direct and indirect expenditures, respectively.²²

In total, this economic activity generated 15,802 New York City jobs and roughly \$113.5 million in New York City taxes.²³ It cannot be disputed that Lincoln Center is a key contributor to both New York City's economic health and its cultural standing.

FIGURE 5.3 Map and images of Lincoln Center's 16.3-acre campus

Lincoln Center



Source: Lincoln Center (2015), Diller, Scofidio + Renfro (n.d.)

TABLE 5.1 Lincoln Center's resident organizations and long-term tenants

	NAME	MISSION
RESIDENT ORGANIZATIONS	Chamber Music Society	The nation's premier chamber music organization, presenting innovative programming and an international roster of artists, both in New York City and on tour around the world
	Film at Lincoln Center	Celebrating cinema from around the world, supporting new filmmakers, and enhancing awareness and understanding of the art form among a diverse film-going audience since 1969
	Jazz at Lincoln Center	The mission of Jazz at Lincoln Center is to entertain, enrich and expand a global community for Jazz through performance, education and advocacy
	The Juilliard School	Providing the highest caliber of artistic education for gifted musicians, dancers, and actors from around the world, so that they may achieve their fullest potential as artists, leaders, and global citizens
	Lincoln Center for the Performing Arts (LCPA)	LCPA serves three primary roles: presenter of artistic programming, national leader in arts and education and community relations, and manager of the Lincoln Center campus
	Lincoln Center Theater	A not-for-profit theatre, with Broadway productions at the Vivian Beaumont, off-Broadway productions at the Mitzi E. Newhouse, and new theatre for new audiences at the Claire Tow
	The Metropolitan Opera	Home to the greatest artists in opera, the Met presents more than 200 performances each season, reaching millions around the world through groundbreaking media initiatives
	New York City Ballet	Founded in 1948, New York City Ballet is one of the foremost dance companies in the world, with a roster of more than 90 dancers and an unparalleled repertory of modern masterpieces
	New York Philharmonic	Revitalizing the orchestral experience through the highest caliber of performances of great music from the past and today, as well as through evolving educational programs, tours, and media initiatives
	New York Public Library for the Performing Arts	Home to a world-renowned collection, the New York Public Library for Performing Arts, Dorothy and Lewis B. Cullman Center offers an array of free public programs, exhibitions, and performances
	The School of American Ballet	The official academy of New York City Ballet, the School of American Ballet trains students aged 6 to 18 for careers in classical ballet
LONG-TERM TENANTS	American Ballet Theatre	American Ballet Theatre was founded in 1939. Though headquartered in NYC with spring and fall seasons at Lincoln Center, ABT annually tours the United States with more than 30 international tours across 45 countries
	Big Apple Circus	The Big Apple Circus is a NYC-based circus act known for its community outreach programs. An over-four-decade fixture, the group performed at Lincoln Center's Damrosch Park from 1981 to 2015 before filing for bankruptcy. It reopened in 2017 with a comeback season and continues today.

Source: Lincoln Center (2020), American Ballet Theatre (2020), Big Apple Circus (2020)

Stakeholders

Lincoln Center Development Project

LCDP was founded as the Lincoln Center Constituent Development Project in 2001, just two years after the \$1.5 billion campus-wide redevelopment was announced.²⁴ While the proposed grand plan went through iterations, the redevelopment as a whole was always considered necessary. LCDP, once a staff of over 20, acted as project manager for the renovations and reconstruction, working with Lincoln Center's management as they held architectural competitions and fundraising campaigns.

While completion of the 65th Street Transformation Project in 2012 technically marked the end of the decade-long redevelopment,²⁵ LCDP continues to oversee modernization efforts on campus. The most recent of these efforts include the renovation of David Geffen Hall, home to the New York Philharmonic,²⁶ and formation of the ACCID.

NYC creatives in the performing arts, fine arts, and cultural nonprofit sectors

The performing arts are central to healthy, thriving communities in all five boroughs. More than 1,000 theatres, dance companies, musical groups, and performing arts venues provide employment to 17,860 NYC workers as of 2017.²⁷

Theatre establishments are divided into three tiers, based on their seating capacity: Broadway, off-Broadway, and off-off-Broadway. According to the Broadway League, there are 41 Broadway theatre houses with capacities of at least 500 seats. The 2018-19 season had its highest attendance numbers and biggest gross in history, with 14.77 million and \$1.83 billion, respectively.²⁸ There are 28 off-Broadway production companies²⁹ and roughly 500 off-off-Broadway theatres.³⁰

The strength of music, dance, and other performing arts comes from a network of small and large venues and casual and formal ensembles, spanning all genres and cultures. The number of NYC establishments in this sector decreased by 10.9 percent between 2008 and 2017.³¹ Small venues made up a large portion of these closures, as 23 percent have closed in the past 15 years due to rising rents. At the same time, the number of self-employed creatives in the performing arts increased by 11.8 percent and wages in the sector decreased by 30.7 percent.³²

FIGURE 5.4 Rendering of a renovated David Geffen Hall



Source: Lincoln Center (2019)

NYC is also an important hub for the fine arts, enabling artists to create, display, and sell their work in an array of formal and informal settings. In 2017, the fine arts sector, including galleries, dealers, and auction houses, accounted for over 3,800 jobs.³³

There are over 1,350 commercial, nonprofit and artist-run galleries, auction houses, fine art institutions, and alternative art spaces operating in NYC. Half are concentrated in West Chelsea, the Lower East Side, and the Upper East Side neighborhoods, and over 20 percent are located in Brooklyn.³⁴

Brooklyn, in particular, has seen tremendous growth. Between 2004 and 2015, the number of galleries increased from 95 to 248. Manhattan, meanwhile, experienced a decline, falling from 1,182 spaces in 2008 to 1,095 in 2015.³⁵ Most artists were priced out of Chelsea in the early 2000s, and galleries appear to be following; a diminishing presence in West Chelsea (361 to 287) and in SoHo (139 to 79) is coupled with a larger footprint in the Lower East Side (86 to 212).³⁶

In 2015, New York City was home to 4,224 cultural nonprofits, more than any other American city.³⁷ From 2005 to 2015, the number of cultural nonprofits in Manhattan rose by 35 percent, in Brooklyn by 149 percent, in Staten Island by 133 percent, in Queens by 102 percent, and in the Bronx by 93 percent.³⁸ And while Manhattan remains the anchor for creative employment, the other four boroughs have seen tremendous growth.

Residents

Fifty-one percent of resident households are classified as middle-income, 35 percent are upper-middle-income, and nine percent fall into the highest-income bracket.³⁹ The remaining four percent of resident households are classified as either lower-middle-income or lowest-income,⁴⁰ with a majority living in federally-subsidized housing developments: NYCHA's Amsterdam Houses, adjacent to Lincoln Center's main campus, and Manhattan Plaza and the Dorothy Ross Friedman Residence, two affordable housing complexes for artists. There has been steady job growth in the area where the three Special Districts meet, however a majority of new jobs have not gone to residents. Many block groups, especially around Lincoln Center, have high compositions of white residents.

FIGURE 5.5 Median HHI (000)

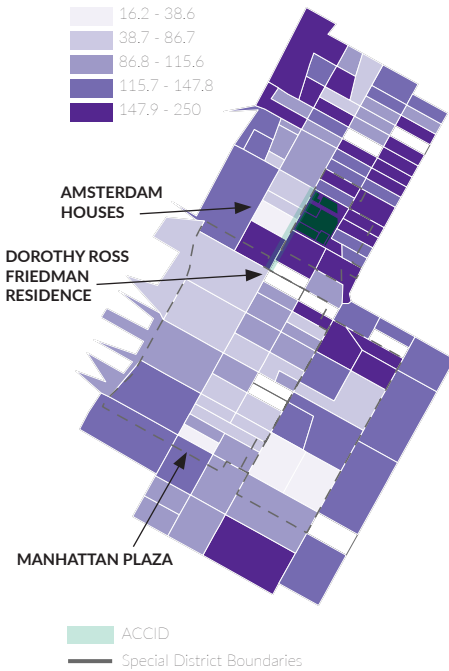


FIGURE 5.6 Median age (years)

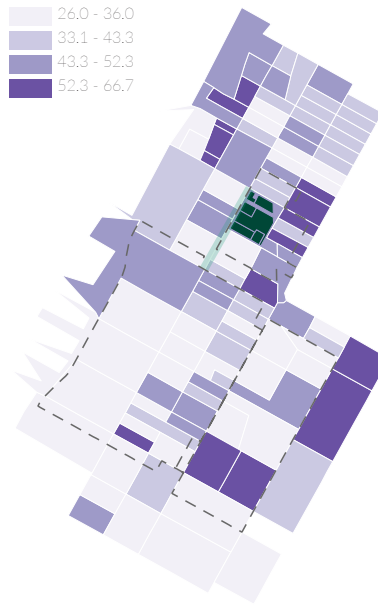
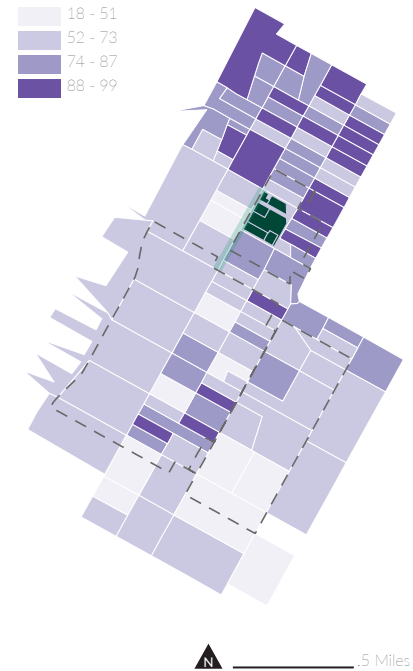
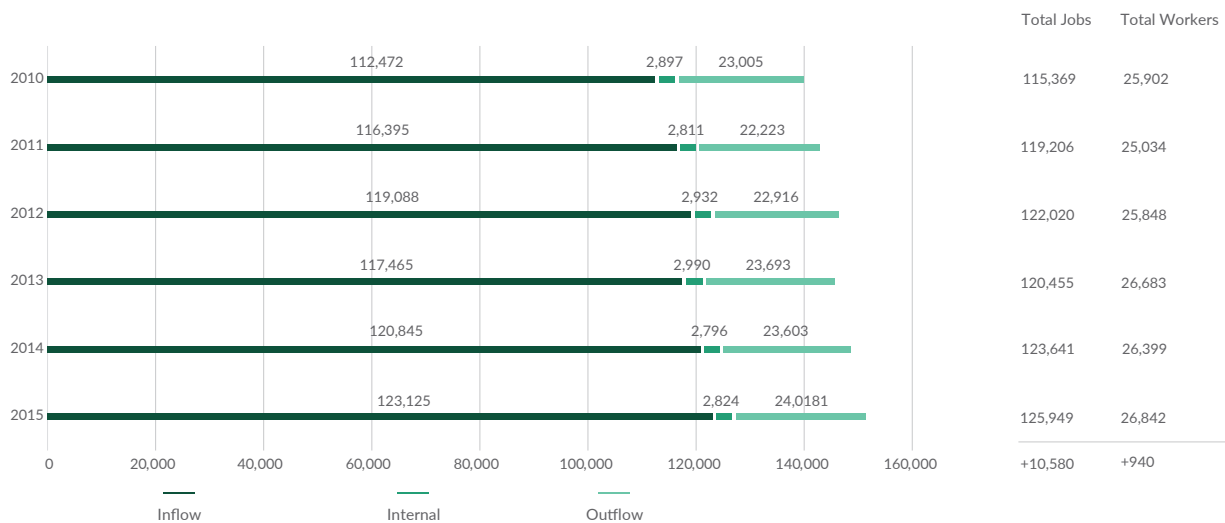


FIGURE 5.7 Percent white



Source: ACS, 5-Year Estimates (2013-17), NYC DCP (2020), U.S. Census Bureau (2020), Pew Research (2014)

FIGURE 5.8 Employment Inflow/Outflow



Source: LEHD (2010-15); Graphic by James Piacentini (2019)

6.0 Findings

The following section provides four case study analyses based in NYC. The first two case studies (Special 125th Street District and Theater Subdistrict) overview current zoning frameworks in NYC related to production or preservation of cultural space. The other two case studies (East 4th Cultural District and Brooklyn Cultural District) provide information on each district's history, organization and key stakeholders, physical and social infrastructure, and metrics used to measure success.

These case studies can be useful to LCDP as it plans for implementing its own cultural district.

1. Special 125th Street District

The Special 125th Street District, spanning 24 blocks in Harlem, provides incentives for the creation of nonprofit visual or performing arts spaces within new developments.

See **PAGE 29**.

2. Theater Subdistrict

The Theater Subdistrict is located in Midtown. Its transfer of development rights (TDR) program allows theatres to sell their unused air rights in exchange for commitment to preserve the theatre. In addition, a fixed cost per square foot must be put into a fund, which is distributed in the form of grants.

See **PAGE 33**.

3. East 4th Cultural District

The East 4th Cultural District is located in the Lower East Side neighborhood of Manhattan. It is considered a naturally occurring cultural district (NOCD), which is a type of cultural district focused on community- and asset-based strategies.

See **PAGE 37**.

4. Brooklyn Cultural District

The Brooklyn Cultural District, situated in five city blocks near Fort Greene, encompasses a mix of cultural institutions, as well as residential, commercial, and educational amenities. The area serves more than 50 Brooklyn-based arts groups across many disciplines.

See **PAGE 41**.

Case studies

FIGURE 6.1 Locations of each NYC-based case study:

1. Special 125th Street District in Harlem
2. Theater Subdistrict in Midtown
3. East 4th Cultural District in the Lower East Side
4. Brooklyn Cultural District in Fort Greene

Source: NYC DCP (2020)



6.0 Findings

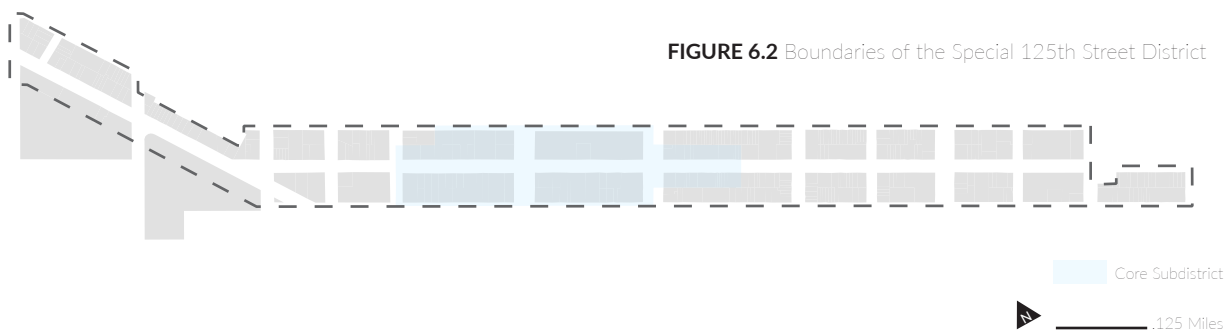


FIGURE 6.2 Boundaries of the Special 125th Street District

Special 125th Street District

The Special 125th Street District in Harlem spans 24 blocks and is bounded by 124th Street, 126th Street, Broadway, and Second Avenue. Approved by the City Planning Commission (CPC) in 2008, the special zoning district provides incentives for the creation of nonprofit visual or performing arts spaces within new developments. This art bonus allows four square feet of extra floor area for every one square foot of floor area provided for unfinished visual or performing arts space within the development.

History

125th Street runs the width of Manhattan, from the Hudson to the East River, connecting West, Central, and East Harlem. When the City completed the first 28 subway stations in 1904, with one at the corner of 125th Street (formerly Manhattan Street) and Broadway, the area's future was all but assured.¹ 125th Street became Harlem's central commercial corridor and the focal point of the Harlem Renaissance in the 1920s and 1930s.² But with the onset of the Great Depression, Harlem entered a phase of steep decline.³ Middle-class residents moved to the outer boroughs, while low-income and unemployed residents stayed behind. At the same time, most banks implemented discriminatory policies that resulted in the rejection of mortgages for new construction in Harlem.⁴ Over time, the concentration of poverty increased, enabled by the lack of habitable housing, soaring crime rates, racial tensions, and a falling population.⁵

City-led revitalization efforts began in the 1980s and 1990s. The establishment of a Business Improvement District (BID) in 1993 and the Upper Manhattan Empowerment Zone (UMEZ) legislation in 1994 were used to encourage large corporate retailers to open along the corridor, and private investment followed suit.⁶ By the late 1990s, the area attracted new residents, mostly black and white professionals from other parts of Manhattan, who benefited from low housing prices and excellent access to transportation.⁷

FIGURE 6.3 Harlem's historic Apollo Theater opened in 1934



Source: NY Daily News (n.d.)

Case studies

Rezoning

In December 2003, the Department of City Planning partnered with several city organizations, like the NYC Economic Development Corporation (NYCEDC) and Department of Housing Preservation and Development (HPD), to create a development framework for 125th Street. Its purpose was to “sustain the ongoing revitalization of 125th Street as a unique Manhattan Main Street, enhance its regional business district character and reinforce the street’s premier arts, culture, and entertainment destination identity.”⁸ An advisory committee of local stakeholders was formed, comprising local businesses, civic groups, cultural institutions, and Community Boards 9, 10, and 11.⁹

In its first iteration, the rezoning was designed to increase residential densities and foster mixed-use development, allowing for approximately 3,900 apartments and 600,000 square feet of office and retail space. In addition, new developments were

capped at 290 feet.¹⁰ The DCP’s Draft Environmental Impact Statement found the immediate displacement of 71 small businesses and their 975 employees insignificant.¹¹ Moreover, the indirect displacement of 500 residents in 190 units and the demolition of century-old buildings was not considered important.¹² Despite concern from the Community Boards, the plan was approved by the CPC.

Before granting final approval, local Councilwoman Inez Dickens was able to negotiate more benefits for the community. The modified plan granted inclusionary zoning bonuses to encourage developers to set aside 46 percent of housing units as “moderately priced.”¹³ Other revisions included changing the height cap from 290 to 195 feet, adding a \$750,000 forgivable loan program for businesses adversely affected by the plan, creating a local arts advisory board, and developing a \$5.8 million fund for capital improvements at Marcus Garvey Park.¹⁴

Criticism

Though a nearly unanimous 47-to-2 City Council vote passed the rezoning, community disapproval was overwhelming. The New York Times reported, “The boos and cries of ‘sellout’ and ‘liar’ came so loudly and persistently that the entire audience was removed.”¹⁵ Supporters claimed that the change would bring new business and housing, while opponents warned that it would forever alter Harlem’s character for the worse by ushering in a new wave of gentrification.¹⁶

The plan received widespread vocal criticism. Despite the participatory process, some noted that the meetings held repeatedly avoided discussion of topics crucial to local residents.¹⁷ Although criticism targeted almost every aspect of the plan, most concerns addressed the lack of effective affordable housing provisions and the potential for displacement of existing residents and businesses, as well as the impact on the neighborhood’s physical character.¹⁸ Moreover, while going through ULURP, the area’s three Community Boards agreed that the plan did not guarantee a sufficient amount of housing affordable to local residents, nor any provision to protect existing tenants from eviction.¹⁹ But the role of Community Boards in the process was merely advisory, and the CPC still approved the plan with only minor adjustments that did not fully address their concerns.

FIGURE 6.4 Community members reject the 2008 rezoning



Source: The Village Voice (2008)

In “After the 125th Street Rezoning,” author Alessandro Busà writes, “Although the commercial and residential gentrification of the areas surrounding 125th Street had been set in motion since the late 1990s, it gained enormous momentum during the years of Bloomberg’s mayoralty.”²⁰ He demonstrates that the rezoning contributed to the disappearance of small independent businesses and their substitution with large corporate retailers, as well as new luxury residential developments with very little or no housing units affordable to local residents.²¹ And so while the rezoning unlocked development potential and investment, it has greatly benefited the development community at the expense of vulnerable Harlem residents.

6.0 Findings

The arts bonus

Several components of the rezoning and special district designation lend itself to the arts. In C4-7, C6-3, and C4-4D districts within the Special District, an arts bonus allows four square feet of extra floor area for every one square foot of floor area provided for unfinished visual or performing arts space within the development.²² There is also language that allows theatres to build distinctive marquee signs, reminiscent of the Harlem Renaissance.²³

The plan also outlines a “special arts and entertainment district,” also known as the Core Subdistrict, between Frederick Douglas and Malcolm X Boulevards, where major cultural landmarks like the Apollo and Victoria Theatres are located. Here, new developments with a floor area of 60,000 square feet or more are required to dedicate five percent of their total floor area to arts and entertainment-related uses.²⁴

Moreover, the rezoning formalized the establishment of a Bonused Space Local Arts Advisory Council that reviews and makes recommendations for the Community Engagement Plans created by proposed operators of visual or performing arts spaces.²⁵ According to the text, the Council is to consist of 11 members: two appointed by the DCLA Commissioner and three appointed by each of the three Council Members of the Special District. Any recommendations made must be provided to the DCLA in a letter that can then be submitted to the CPC.

National Black Theatre

The National Black Theatre (NBT) has operated in Harlem for more than 50 years. It was founded in 1968 by the late Dr. Barbara Ann Teer, a widely acclaimed visionary, artist and entrepreneur.²⁶ The NBT is among the oldest Black theatres in the country, and among the longest owned and operated by a Black woman. Additionally, NBT was the first organization to establish a revenue-generating Black art complex in Harlem.²⁷

In June 2017, NBT teamed up with L+M Development Partners to create a redevelopment plan for its theatre, transforming the building into a mixed-use building with 240 residential units and space for a new, 30,000-square-foot theatre.²⁸ The 240-foot, 20-story building will occupy the entire eastern block-front between 125th and 126th Streets. To facilitate, the groups requested a zoning map amendment, a

TABLE 6.1 “Special Arts and Entertainment Uses” as defined in the NYC Zoning Resolution for the Special 125th Street District

ENTERTAINMENT	VISUAL OR PERFORMING ARTS
Auditoriums	Art galleries
Bookstores	Historical exhibits
Clubs, including music, dance or comedy clubs	Literary arts spaces
Eating or drinking establishments, with table service only	Museums
Music stores	Performance spaces
Studios: art, music, dancing or theatrical	Primary rehearsal spaces
Studios: radio, television or motion picture	Theaters
	Visual/Media arts spaces

Source: ZR, Article 9, Chapter 7 § 97-11 (2008)

zoning text amendment, and a special permit.²⁹ In October of the same year, the project was granted the rezoning by the CPC, who commended “the NBT’s longstanding commitment to the Harlem community and to the City.”³⁰

The ground floor will hold retail space, a residential entrance, and the theatre’s lobby. The second through fourth floors will be entirely dedicated to the National Black Theater with a double-height theatre in the round, a black box theatre, and classrooms and offices. Floors five through twenty will contain residential units with an undecided percentage of apartments designated permanently affordable.³¹ As part of the process, NBT must provide detailed drawings of the proposed performance space to be reviewed by the DCLA and DCP, create a community engagement plan, and form a local arts advisory council.³² If given final certification, it will be the first development to use the arts bonus in the district.

Case studies



FIGURE 6.5 Today, the historic Apollo Theater is neighbors with a Banana Republic Factory Store, Red Lobster, and GameStop

Source: NYCgo (n.d.)

Analysis

Part of the intention of the 125th Street rezoning was to reinforce the area's heritage. The Harlem Renaissance provided a tremendous foundation for African American artists to celebrate their culture, and brought about significant works that would influence artists like James Baldwin and Harry Belafonte. As the corridor stood in the early 2000s, there seemed to be immense potential to not only reap investment, but also to catalyze artistic innovation and use.

This did not happen as envisioned.

First, the 2008 Recession coincided with the rezoning. Although it was officially over in 2009, the effects of the downturn were felt for many years after. Second, there was insufficient community support from the start; local opposition referred to the rezoning as “signing Harlem’s death warrant.”³³ And so, while immense investment and development eventually came, the community disengaged as signals of gentrification followed, along with an influx of new in-movers that drove up prices. Also, the rezoning did not incorporate sufficient measures to preserve buildings of historical significance, leaving these buildings vulnerable.

Today, 125th Street looks and feels like other major commercial crosstown corridors; chains like McDonald's, H&M, and CVS dominate the landscape. While it was hoped that investment in the arts would happen in tandem with investment in the corridor, developers did not take advantage of the arts bonus. This case study makes clear that other incentives must be posed, and perhaps a more comprehensive plan with the arts should be considered.

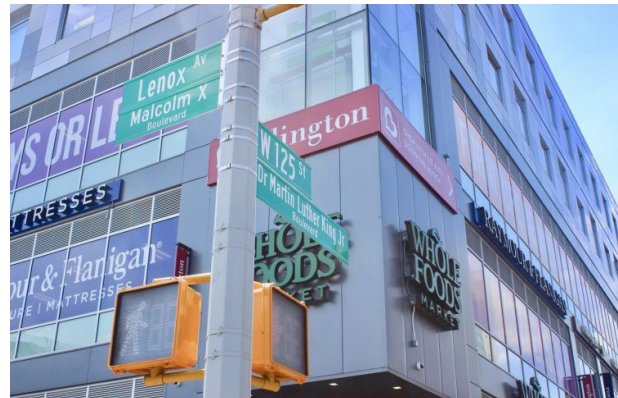


FIGURE 6.6 125th Street has transformed into a commercial corridor with major store chains displacing local businesses

Source: Whole Foods (2017), GothamToGo (2018)

6.0 Findings

Theater Subdistrict

The Theater Subdistrict is a 40-block area in Midtown Manhattan bounded by 40th and 57th Streets and Sixth and Eighth Avenues. It is a subdistrict of the Midtown Special District, wherein theatre is preserved and promoted.

Especially unique to the Subdistrict is its transfer of development rights (TDR) program created in 1998 to allow theatres to sell their unused air rights in exchange for commitment to preserve the theatre. In addition, a fixed cost per square foot must be put into a fund, which is distributed in the form of grants to further theatre-related work and develop new audiences. The Theater Subdistrict is a singular example of arts-related zoning that is perhaps only feasible in NYC.

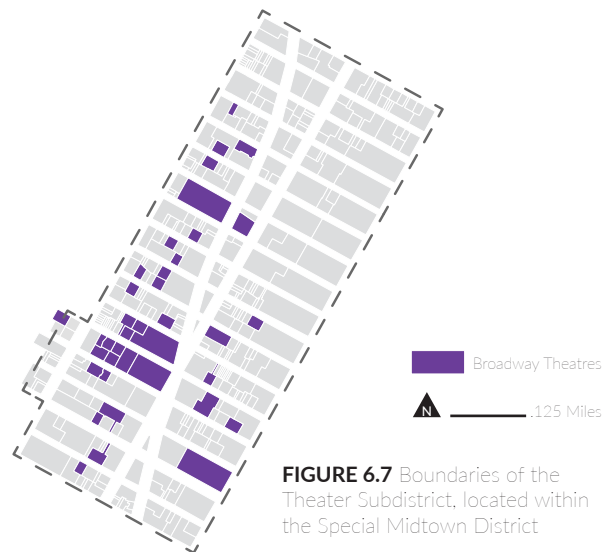


FIGURE 6.7 Boundaries of the Theater Subdistrict, located within the Special Midtown District

Source: NYC DCP (2020)

History

The Broadway Theater District originated in the early 1900s, as theatres relocated uptown to the cheaper real estate of Times Square. The area thrived in the late 1920s, with 70 functioning theatres and 250 shows in production signalling the height of theatre popularity.³⁴ But with the 1929 stock market crash and popularization of “talkies,” hard times followed:

ticket sales plunged, causing theatre owners to file for bankruptcy. Many shut down completely, while others reopened to show movies or live burlesque shows.³⁵ A decades-long period of financial and social struggle followed, culminating in the 1970s as theatres began showing art films and pornography, which attracted prostitutes, drug dealers, and crime.³⁶

FIGURE 6.8 The Theater Subdistrict in the 1990s



Source: Alessandrini (n.d.)

By the 1980s, the City became motivated to revitalize the area and formed the New 42nd Street Development Project, a consortium of private and public organizations that worked to renovate historic structures, introduce commercial retail in vacant buildings, and shut down the adult-themed entertainment. In 1992, the city commissioned Robert A.M. Stern to develop a master plan for the redesign of Times Square, which emphasized “entertainment, big garish signs, an eclectic mix of tenants and glassier, flashier office towers, with lobbies that seemed to flow onto the sidewalk rather than wall it off.”³⁷

This master plan, along with a partnership between Disney and the City, led to a resurgence of the Broadway stage in the 1990s.³⁸ It also enabled what many call the “Disneyfication of Times Square,” a term commonly used to critique the increasingly commercial nature of the district.

Yet, recognizing Broadway theatre and the theatrical arts as significant economic generators, the City has continued to support and strengthen the area’s long-term viability. The 2018-19 season was the best attended and highest grossing season in Broadway recorded history.³⁹



FIGURE 6.9 Actress Gloria Swanson stands in the wreckage of the Roxy Theater, demolished in 1960

Source: Life Magazine (1960)

Zoning

A series of zoning tools played a major role in revitalizing this space. In 1967, the original Special Theater District was created to preserve the unique character of the area as a cultural, theatrical, and entertainment mecca. The Theater Bonus was the centerpiece of this designation, which gave developers who included a new theatre in their projects a 20 percent increase in allowable FAR.⁴⁰

Almost 20 years later, the Special Theater District became a subdistrict of the Special Midtown District, which established a framework for development with three goals: growth, stabilization and preservation.⁴¹ The Special Midtown District is divided into five subdistricts: Fifth Avenue, East Midtown, Penn Center, Preservation, and Theater. In line with the City's motives to reclaim the area, the zoning text established different bulk and density limits for avenue frontages and midblocks, as well as for each of the subdistricts. Moreover, the text specified certain floor area bonuses, urban design mandates, and special use and signage requirements.⁴²

The Theater Subdistrict designation provided a more holistic approach to both creating and preserving theatres. For example, where the Theater Bonus of 1967 was an effort to support the industry through the construction of new theatres, it was not designed to preserve Broadway's existing historic theatres.⁴³

This was made apparent when two historic theatres were torn down in 1982, sparking outrage among the theatre community. As a result, the conversation shifted from theatre construction alone to a joint effort with theatre preservation, and a zoning amendment was added to the Theater Subdistrict designation in 1998.⁴⁴ The zoning requires a City Planning Commission special permit for demolition of legitimate, non-landmark theatres. In addition, a floor area bonus is available by special permit for rehabilitation of legitimate theatres.⁴⁵

Especially unique to the Subdistrict is the transfer of development rights (TDR) program, which allows theatres within TDRs to be transferred to sites anywhere in the forty-block area. The zoning specifies that the theatre must be preserved, commitments must be made to use the space for legitimate theatre use, and new buildings above a certain size must reserve a percentage of floor space for entertainment and theatre-related uses.⁴⁶

The mechanism also requires a fixed cost per square foot to be transferred into a fund, which is then distributed in the form of grants to promote new theatre work and develop new audiences.⁴⁷ The Theater Subdistrict Council (TSC), made up of both city officials and theatre professionals, decides who receives the grants. The last TDR transaction took place in 2016 and, following the most recent distribution for 2017-18, the fund is depleted.

6.0 Findings

Distribution of funds

The TSC has administered six rounds of grants centered around three missions:⁴⁸

- (1) To enhance the long term viability of Broadway through productions of plays and small musicals
- (2) To develop new audiences for theatrical productions
- (3) To support increased training and access to the professional theatre community

Rounds I - IV (2009, 2010, 2012, 2014) focused on fostering the creation of new theatrical work and audience development. Rounds V - VI (2016-2017, 2017-2018) included over \$3 million in grant funding to programs that support increased training and access to the professional theatre community. Companies that received funding in Round V also received funding in round VI.⁴⁹

TABLE 6.2 The Theater Subdistrict Council has distributed grants in six rounds

ROUND	YEAR	AMOUNT	RECIPIENTS
I	2009	\$1.26M	Alliance of Resident Theatres/New York, The Broadway League, Classical Theatre of Harlem, The Fund for Public Schools, The New 42nd Street, New Dramatists, Roundabout Theatre Company, Signature Theatre Company, Theatre Development Fund, Walker International Communications Group
II	2010	\$2.15M	The 52nd Street Project, Alliance for Inclusion in the Arts, The Apollo Theater, The Atlantic Theatre Company, The Broadway League, Fractured Atlas, Lark Play Development Center, The Lincoln Center Theater, The New 42nd Street, Playwrights Horizons, Rosie's Broadway Kids, Roundabout Theatre Company, Signature Theatre Company, Theatre Development Funds, Walker international Communications Group
III	2012	\$1.3M	Apollo Theater Foundation, Atlantic Theater Company, Lark Theatre Company, Learning through an Expanded Arts Program, Manhattan Class Company, National Music Theatre Network (DBA New York Musical Theatre Festival), New Dramatists, Rosie's Theater Kids, Roundabout Theatre Company, Signature Theatre Company
IV	2014	\$1M	New York Shakespeare Festival DBA The Public Theater, Pre-gones Touring Puerto Rican Theatre Collection, Inc. DBA Pre-gones Theater
V	2016-17	\$2.23M	Brooklyn Academy of Music, BRIC, Epic Theater Ensemble, Harlem Stage, Manhattan Theatre Club, New 42nd Street, New York Theater Workshop, Roundabout Theatre Company, Teatro SEA, Theater Breaking Through Barriers (TBTB), Theatre Development Fund (TDF)
VI	2017-18	\$1.1M	

Source: TSC Annual Report, Fiscal Year 2017-18

Case studies

Analysis

In 1982, Joseph Papp, founder of The Public Theater, led the “Save the Theatres” campaign in an effort to save theatres from their impending demolition in an increasingly valuable Midtown.⁵⁰ While his push to formalize federal funding for the district and create landmark designations for each theatre did not pass, he became part of the Theater Advisory Council that supported the TDR zoning amendments of 1998.

Papp was just one of many who stood behind the creation of the TDR program, demonstrating the ways in which an amalgam of politicians, planners, private developers, and cultural interest groups, each with its own interests, can shape urban policy. The result of their collaboration was the TDR program that was able to be “all things to all parties: salvation for theatres, a windfall for developers, and an inexpensive means of binding together a coalition of upscale urban whites and real estate interests for city leaders.”⁵¹ The program was about preservation as much as it was about a broader growth agenda, driven by the City’s poor financial circumstances and its strategy of using public-private partnerships.⁵²

TDRs are at odds with traditional principles of Euclid-

ean zoning, allowing a legal means of circumventing restrictions imposed by regulation. And so, a successful TDR program might be part of a comprehensive land use plan, rather than a standalone initiative. Without the context of a comprehensive plan, there have been both successes and missteps with the Theater Subdistrict’s TDR program. For one, TDR disassociated landmarking with value loss for the theatres. And while the TDR program has not promoted serious new productions, with less dollars going into the fund than hoped for, it has helped preserve the physical structures of the industry. Still, owners have found creative, non-theatrical ways to exploit their theatres. For example, the owner of the Empire Theater moved its landmarked façade to serve as the front of the AMC Empire 25 Cineplex.⁵³

The TDR program sped up the increase of density in Midtown, although it was probable that this density would have reached the area regardless. And, in the rare cross-sector collaboration that enabled it, where it seems everyone got what they wanted, it must be noted how other affected groups, like the residents who would have to live with the TDR-allowed taller buildings and the others that were displaced by their infiltration, were overlooked. All in all, it is critical to note how unique the program is to NYC and this area.

FIGURE 6.10 The Morosco Theatre marquee sign is salvaged from the wreck of its destruction site in 1982



Source: Hemsey (1982)

6.0 Findings

FIGURE 6.11 LES History Month on East 4th Street



Source: FABnyc (n.d.)

History

In 1959, Robert Moses proposed an urban renewal plan for the Lower East Side that would have decimated nearly every residential and light manufacturing building from 9th Street to Delancey Street and from 2nd Avenue to the Bowery, and displaced an estimated 2,400 families and thousands living in single-room hotels.⁵⁶ The Cooper Square Plan, developed in conjunction with the United Housing Foundation, would then build over 2,000 middle-income co-op apartments in place of the tenements it razed.⁵⁷ In opposition to the plan, the Cooper Square Committee (CSC) formed.

Two years later, they released The Alternate Plan for Cooper Square, an innovative mix of urban planning and direct democracy and the product of over 100 community meetings.⁵⁸ Eventually, the group defeated Moses. The buildings that housed cultural and manufacturing activities came into City ownership through eminent domain and sat unused until arts groups began to secure month-to-month leases from the City. Gradually, other small groups moved in, and the off-off-Broadway and experimental arts movement took off. This arrangement continued for the next 30 years.

In the 1990s, the artists and arts groups of East 4th Street became concerned about their future tenancy. CSC started meeting with other groups in 1999 and founded Fourth Arts Block in 2001 to develop a unified plan for the publicly-owned buildings. Due to their advocacy, the City sold eight properties—six buildings and two vacant lots—to the arts groups for

East 4th Cultural District

The East 4th Cultural District is located on East 4th Street between Bowery and Second Avenue in the Lower East Side neighborhood of Manhattan. Fourth Arts Block (FABnyc) is the leadership organization for the District, with five staff members and a board who support a coalition of arts and civic groups.

The East 4th Cultural District is considered a naturally occurring cultural district (NOCD), which is a type of cultural district focused on community- and asset-based strategies.²⁴ If a cultural district has emerged “naturally,” then it grows from, builds on, and validates existing cultural assets rather than importing them from outside. These district types, empowered by local leadership, are often highly diverse and artist-driven.⁵⁵

FIGURE 6.12 CSC fought displacement on the Lower East Side



Source: FABnyc (n.d.)

\$8 in September 2004.⁵⁹ The Mayor and City Council approved the sales with the agreement that the buildings would have specific cultural and community uses and be owned by nonprofits in perpetuity. In January 2006, Mayor Michael Bloomberg presented the keys to the buildings and designated the East 4th Cultural District.⁶⁰

At the time of designation, the Mayor's Office, City Council, and Manhattan Borough President's Office invested a total of \$3.05 million to assist with renovations.⁶¹ The City also pledged an additional \$1.05 million to support the addition of three new theatres, a set and costume design workshop, new rehearsal studios, office space, and infrastructure improvements. In the four years following, Fourth Arts Block raised millions of dollars in additional funding for renovations of cultural facilities, facade and streetscape improvements, and cultural and economic development initiatives.⁶²

Case studies

Structure and stakeholders

Fourth Arts Block is a 501(c)(3) organization that leads the cultural district, driving cultural tourism, consumer spending, economic development, and preservation of the neighborhood's heritage and creative energy.⁶³ In a central role, the group secures capital resources, coordinates design and construction for East 4th Street's cultural and community facilities, and builds innovative partnerships across sectors. It also spearheads advocacy efforts to strengthen partnerships with local and City elected officials.⁶⁴

Today, FABnyc supports 40+ member organizations through community forums, topical gatherings, professional development opportunities, workshops, peer shares, and advocacy. It also works with 50+ project partners in the Lower East Side on a range of creative initiatives.⁶⁵ Although it began as a coalition focused on East 4th Street, FABnyc expanded its mission in 2014 to sustain the cultural character and diversity of the community extending across the LES, from 14th Street to Canal, from Bowery to the East River.⁶⁶

FABnyc's programming reflects its network-wide efforts to sustain a diverse and creative community

in the Lower East Side. DanceBlock, as one example, contributes to this mission by providing affordable workspace to not only member organizations, but also artists from all parts of the city. The program, in its eighth year, makes over 5,000 hours of affordable rehearsal space available to over 550 choreographers and thousands of dancers every year.⁶⁷ Collaborating with five local studio spaces, and receiving funding from private and public entities, FABnyc has been able to craft a collective program that offers workspace to dance artists not part of commercial productions at \$10 per hour.⁶⁸

Other organizations implement programs to not only sustain the area's creative and diverse energy, but also to support their neighbors and fellow members. New York Theatre Workshop's CheapTix program offers \$25 rush tickets to every show for artists, as well as residents of the Lower East Side and East Village.⁶⁹ WOW Café Theatre hosts weekly meetings open to women and/or transgender community members who immediately become members of the volunteer-based collective upon arrival.⁷⁰ Downtown Art offers affordable theatre space to projects that engage its core values of equity, diversity, and civic engagement, based on the submission of written proposals.⁷¹

Neighborhood change

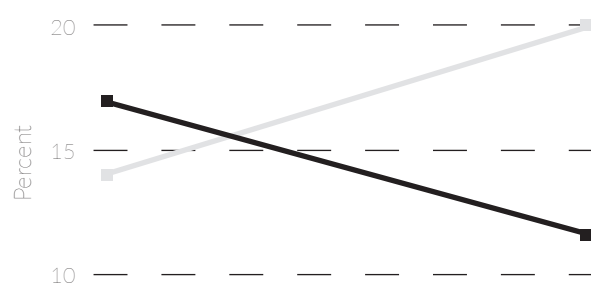
The Lower East Side has a historic identity as a community of immigrants, workers, artists, and activists. The neighborhood is one of the oldest in New York City and was filled with art galleries, performance spaces, and music venues at its height of artistic innovation in the 1980s.

Neighborhood change has largely diverged from this history, as Lower East Side real estate cedes to exclusive bars, NYU buildings, and luxury apartments. The share of the population with household incomes \$100,000 - \$250,000 increased by six percent over the last two decades, while residents with household incomes in the \$40,000 - 60,000 bracket decreased by nearly six percent.⁷²

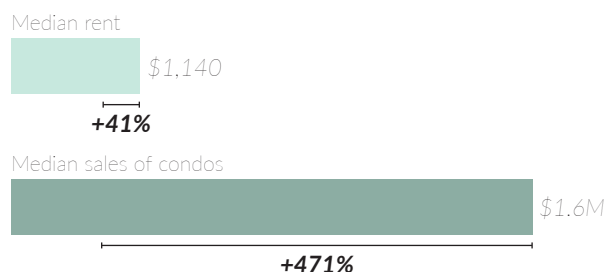
Median rent stands at \$1,140, a significant increase from \$810 in 2000. And maybe most shocking is the skyrocketing prices of condos: In 2000, the median sales price for condos was \$280,000; in 2018, it was nearly \$1.6 million.⁷³

FIGURE 6.13 The impacts of gentrification in the LES are evident

Change in population share by HHI, 2000-18



Change in cost of housing, 2000-18



Source: NYU Furman Center (2018)

6.0 Findings

Key cultural spaces

The block, which houses 14 arts groups, 10 cultural facilities, 13 theatres, 4 dance studios, and five rehearsal spaces, has been identified as having more active cultural space per square foot than any other block in New York City. Beyond East 4th Street, the other 36 organizations of the FABnyc community extend across the LES. These organizations promote arts education programming, dance, informal art galleries, cultural museums, and poet cafes. **SEE APPENDIX 9.3** for a full list of organizations.

Cultural Space

1. Alpha Omega Theatrical Dance Company
2. Cooper Square Committee
3. Cooper Square MHA
4. Downtown Art
5. Duo Theatre
6. Fourth Arts Block
7. FRIGID New York
8. IATI Theater
9. La Mama Experimental Theatre
10. New York Theatre Workshop
11. Rod Rodgers Dance Company
12. Teatro Circulo
13. Works in Progress NYC
14. WOW Cafe Theater



FIGURE 6.14 Key cultural spaces in the East 4th Cultural District

Source: NYC DCP (2020)

Case studies

Measuring success

For FABnyc, measuring success in the district is more broad than identifying specific numbers. When evaluating their impact, and the impact of their projects and program, they try to understand how they help build engagement and awareness of different local issues. The organization uses evaluation tools and frameworks from Animating Democracy, a program of Americans for the Arts, to assess art projects and measure their social impact.⁷⁴

East 4th Cultural District's designation came as a mechanism for the City to transfer ownership of public property. FABnyc uses the designation to access resources that might not otherwise be available, like street closings, streetscape improvements, funding, and investment. It also uses it for marketing

and organizing, to draw attention to smaller cultural groups who disappear in a City this size. Otherwise, there is no official policy or set of benefits (or restrictions) for the District. Being a NOCD has also been helpful in showing the special nature of the district and in talking about the density of cultural activities. FABnyc thinks of the East 4th Cultural District as a community and cultural hub, rather than a top-down planned district.

Arts are essential to the identity of the Lower East Side. Organizations like FABnyc, and their network of members, are doing all they can to protect the space from the negative effects of rapid investment. Their dedication to cultural and community groups has earned them a growing coalition, and ultimately, their cause is one that's rooted in a history of defeating speculators.

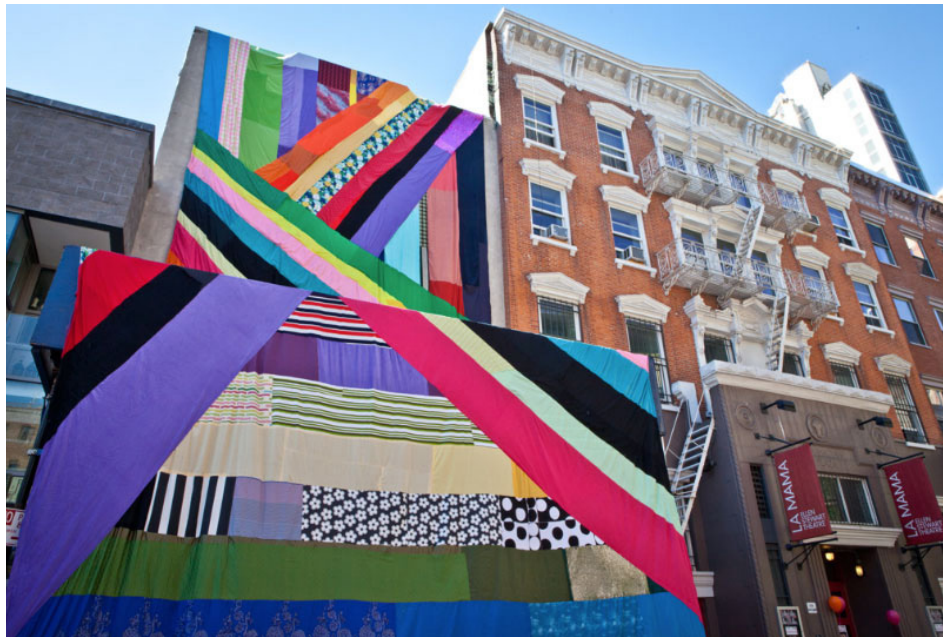


FIGURE 6.15 (TOP LEFT)

A large-scale fabric installation on East 4th Street, created by artist Amanda Browder

Source: Schweitzer (2013)

FIGURE 6.16 (BOTTOM LEFT)

Every May, LES cultural and community groups, small businesses, and residents create a variety of public events, organized by FABnyc

Source: FABnyc (n.d.)

FIGURE 6.17 (BOTTOM RIGHT)

New York Theatre Workshop is an off-Broadway company and one of the founders of the cultural district

Source: Serratore (2016)



6.0 Findings

Brooklyn Cultural District

The Brooklyn Cultural District, situated in five city blocks near Fort Greene, expands across Downtown Brooklyn to encompass a mix of cultural institutions, as well as residential, commercial, and educational amenities. The area, roughly bound by Flatbush Avenue, Fulton Street, South Oxford Street, and Hanson Place, serves more than 50 Brooklyn-based arts groups working in all disciplines, including the visual, performing, literary, and media arts.

The District is anchored by the Brooklyn Academy of Music (BAM), a nonprofit multi-arts center of over 150 years that's known for its local and global influence. In the surrounding area, it integrates new projects and cultural spaces with amenities like affordable housing, performance and rehearsal spaces, and public plazas.⁷⁵ The area provides a place for cultural institutions and organizations of different sizes to network and contribute to the area's vibrancy. Initially called the BAM Cultural District, the Brooklyn Cultural District adopted its current name about five years ago.

History

Creation of the Brooklyn Cultural District began in 1987 when Harvey Lichtenstein, former president of BAM, revived the abandoned Majestic Theater, which has since been renamed BAM Harvey.⁷⁶ Lichtenstein saw promise in the area's empty parking lots and dilapidated structures to become a thriving cultural district with BAM at its core. In 2000, the BAM Cultural District was announced as a \$650 million effort to revitalize the area by converting vacant and underused properties into spaces for arts organizations.⁷⁷ The endeavor was financed through public and private dollars with BAM Local Development

FIGURE 6.19 Public parking at BAM in the 1960s



Source: BAM Hamm Archives (1960)

FIGURE 6.18 A poetry slam at the BRIC House Stoop



Source: Ocana (n.d.)

Corporation, a nonprofit planning group, overseeing the project and developing a master plan.

Completed in 2001, the Mark Morris Dance Center was the first non-BAM addition to the proposed district, brought to the area by Lichtenstein in 1998.⁷⁸ The Center was the first dance facility built by a single dance company in the U.S., offering subsidized rental rates and affordable public performances and classes, and its addition marked the start of district development. But by 2004, only one other project had come into fruition: the transformation of an old laboratory into the James E. Davis Arts Building, a 30,000-square-foot space providing a range of below-market offices with shared amenities for a diverse group of small arts organizations. Responding to repeated delays, the City took a more aggressive role in developing the District in 2006.⁷⁹ The BAM Local Development Corporation became part of the recently established Downtown Brooklyn Partnership (DBP), a nonprofit local development corporation that manages three Business Improvement Districts (BIDs) covering the Downtown Brooklyn area.⁸⁰

With DBP at the helm, development took off. Some major accomplishments include construction of the Irondale Center for Theater, Education and Outreach (2008), ISSUE Project Room and BAM Fisher (2012), BRIC Arts | Media House, also home to UrbanGlass (2013), and the Polonsky Shakespeare Theater, home to Theater for a New Audience (2013).

Case studies

Structure and stakeholders

There is no single entity that runs the daily operations of the Brooklyn Cultural District, although it is officially part of Downtown Brooklyn Partnership's purview. And while DBP actively supports arts and culture activity within the District, there is no official mandate for them to promote art and artists of the area. In response, the Downtown Brooklyn Arts Alliance (DBAA) formed in 2010 to coordinate communication and collaboration between the area's arts and cultural organizations.⁸¹

These efforts take many forms, from networking events to discounts on space rental to discussions of policy issues, among many others; the level of involvement in each of these efforts varies from group to group. Before DBAA formed, BAM was the main force that made sure the neighborhood stayed as authentic to the arts as possible. Today, the organization is more focused on assisting small groups and

Neighborhood change

In recent years, the Fort Greene neighborhood has seen staggering changes, with proliferating arts organizations, housing, and amenities. Fort Greene is a historically African-American neighborhood, which experienced a cultural revival in the 1980s and 1990s.⁸² In 2000, the population in Community District 2, comprising Fort Greene and Brooklyn Heights, was 41.8 percent black and 31.1 percent white. In 2018, the numbers have changed dramatically with a 20.2 percent black and 49.6 percent white population.⁸³ Moreover, median rent (adjusted for inflation) has increased by 108 percent, from \$1,020 in 2000 to \$2,120 in 2018, and median housing prices have increased between 300 and 350 percent.⁸⁴

Like other parts of Brooklyn, Fort Greene experienced a slow recovery from New York's economic decline in the 1970s. But more investment in the area, spurred by BAM's cultural district proposal, generated basic amenities once foreign to the area, like banks and functional transit stations. At the time of conception, residents were wary of the change to come and felt disconnected from BAM.⁸⁵ A major critique was aimed at BAM's avoidance of existing creative assets: "This is already a cultural district. Why are we reaching outside the community and not reaching to the people who are here?"⁸⁶ Today, programming changes, incorporation of diverse arts organizations and local artists, and community outreach efforts seek to mend

FIGURE 6.20 DBP hosts the Downtown Brooklyn Arts Festival



Source: Downtown Brooklyn Partnership (n.d.)

functions as the District's anchor institution, with the largest physical footprint and longest artistic presence.

Stakeholders of the district, including DBP, BAM, and DBAA's 50 member organizations, have sustained a lateral productive relationship. Formal meetings, like DBAA's bi-annual all-member conference, as well as planned cross-collaborations, like sharing rehearsal and event space, sustain the district's vitality. Proximity also enables informal interactions.

this strained relationship. However, the gentrification of the area from a working-class, predominantly black neighborhood to a wealthy, predominantly white neighborhood is undeniable.

**Growth in median sales price per unit by building type
Fort Greene/Brooklyn Heights, 2000-18**

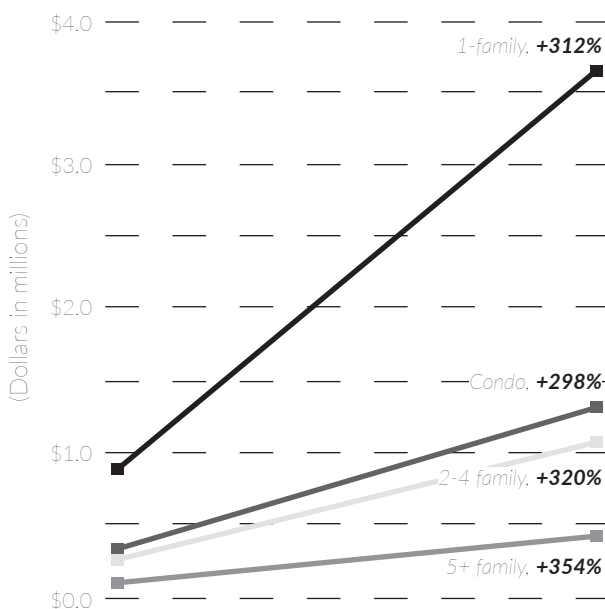


FIGURE 6.21 The cost of purchasing a home in Fort Greene has grown over three-fold between 2000 and 2018

Source: NYU Furman Center (2018)

6.0 Findings

Key cultural spaces

Since its inception, a primary mission of the Brooklyn Cultural District has been to convert the area's underutilized city-owned properties into affordable performance and rehearsal spaces for a diverse array of nonprofit arts groups.

Within the boundaries of the district, there exists a wide variety of presentation and supporting cultural spaces, including an opera house, a black box theatre, movie theatres, glass blowing studios, dance rehearsal space, office buildings for nonprofit arts organizations, and indoor and outdoor public spaces dedicated to free programming. The District's influence is not limited by its square footage, as organizations regularly engage with arts communities of Downtown Brooklyn and beyond.

A variety of private and public funding models creat-

ed these spaces. For example, after 34 years without a home, Theatre for a New Audience (TFNA) gained the Polonsky Shakespeare Center in 2014. The group launched a \$69.1 million capital campaign to support construction of the building, as well as programs and operations.⁸⁷ Ten million came from the Polonsky Foundation while the City contributed \$34.5 million.⁸⁸ The building is owned by the City and leased to TFNA with an option to buy after 30 years.⁸⁹

The District's built environment has matched its cultural spaces. Betty Carter Park re-opened in August 2019 after a \$3.2 million renovation funded by the State and the City.⁹⁰ New housing offers affordable units; as of 2019, the District's five structures held 1,597 units with over 30 percent affordable.⁹¹ Mixed-use complexes, like 300 Ashland, hold commercial real estate like a Whole Foods 365.

SEE APPENDIX 9.2 for a full list of organizations.

FIGURE 6.22 Key cultural spaces of the Brooklyn Cultural District



Source: NYC DCP (2020)

Cultural Space

1. BAM
- 1a. Peter Jay Sharp
- 1b. BAM Fisher
- 1c. BAM Strong
2. Betty Carter Park
3. BRIC and UrbanGlass

4. Center for New Fiction
5. Irondale Center
6. ISSUE Project Room
7. James E. Davis Arts Building

8. LuEsther T. Mertz South Oxford Space (run by A.R.T./NYC)
9. Mark Morris Dance
10. TFNA at the Polonsky Shakespeare Center

Residences

11. 300 Ashland
12. 66 Rockwell
13. The Ashland
14. Caesura
15. 1 Flatbush

Case studies

Measuring success

Downtown Brooklyn's arts business revenues grew an estimated 266 percent between 2010 and 2015, from \$94.8M to \$346.8M.⁹⁵ According to DBP, this revenue growth is because of the Brooklyn Cultural District's vitality.⁹⁶ These types of economic metrics are often used to measure the area's success. (BAM, for example, will pull data from Americans for the Arts.) Using graspable numbers to demonstrate the area's economic vitality readily translates the value of the arts to policymakers and elected officials. Moreover, information that comes from DBAA on their member organizations adds color. For example, the member organizations of the DBAA serve more than 5 million individuals annually, including 82,000 school-aged children who participate in educational programs, and generate more than \$200 million annually in economic impact.⁹⁷

In addition to its economic impact on the area, the Brooklyn Cultural District's designation also positively impacts the organizations within its boundaries.

The brand is a useful marketing tool, both for the district as a whole, and for individual organizations. Marketing the district involves traditional marketing methods, like static and digital signage and email campaigns. It also involves methods that both engage users from afar, like live performance screenings, and that attract visitors to the area, like the annual Downtown Brooklyn Arts Festival. The district's designation is also useful for driving community engagement through special programs for residents and local arts organizations, as well as seniors and special needs groups.

Arts and culture has been a defining factor of the Fort Greene area for more than a century. Building upon the area's existing institutions, the City and State of New York have invested over \$100 million to support its cultural venues, as well as provide public spaces and streetscape improvements. It is important to note how the influx of new investment drove neighborhood change and met the needs of residents and artists alike. In celebrating its 20-year anniversary, the Brooklyn Cultural District has much to show.



FIGURE 6.23 (TOP LEFT)

BAM's Peter Jay Sharp Building, built in 1906, is located at 30 Lafayette Ave

FIGURE 6.24 (TOP RIGHT)

The Polonsky Shakespeare Center, home to Theater for a New Audience, is located on Ashland Place

FIGURE 6.25 (LEFT) BRIC, an arts and media center, is located on Fulton Street

Source: Naughton (2014)

6.0 Findings

Locating affordable cultural support space is a decisive barrier for artists in NYC. To adequately address this need, more must be developed. New development and investment can enable sustainable, long-term opportunities for culture in changing neighborhoods. Once these spaces are created, work must be done to increase connectivity between the cultural community, those making investments, and neighborhood residents.

Artists report that “even if affordable spaces exist, there are still challenges; many workspaces lack amenities and features necessary to produce certain kinds of work.”⁹⁸ This comment points to a need for new spaces to be well-equipped and diverse. For example, if a ballet dance company requires sprung floors for injury prevention, it could not use a space with plywood flooring.

As LCDP establishes the ACCID, it must consider the space needs of potential users. Part one of this subsection provides an overview of support space types that would cater to the performing arts and fine arts sectors. Each cultural support space overview includes square footage and capacity, unique features, equipment needs, and frontage and lobby requirements. Precedents for each type are hyperlinked.

Part two identifies potential users of these spaces with addresses in the study area. Organizations were pulled from the Exempt Organization Business Master File Extract (EO BMF), which includes cumulative information on charities and nonprofits. Each organization is classified under the “Arts, Culture, and Humanities” major group using the National Taxonomy of Exempt Entities (NTEE) coding system. Within the major groups, organizations are broken down according to logical divisions, or decile codes. Decile codes related to the performing arts, fine arts, and arts education were selected. **SEE APPENDIX 9.6** for the list of potential users with their corresponding address, zip code, and NTEE code.

The findings of this section can be used to ensure that developed support space is properly equipped and serves the needs of local arts and cultural communities.

Space needs and potential users



FIGURE 6.26 The Glicker-Milstein Theatre, a black box performance space at Barnard College, Columbia University

Source: Barnard College (n.d.)

Black box theatre

A black box theatre is a small theatre with a movable seating area and stage, as well as a flexible lighting system. The concept of the black box has its roots in the European avant-garde of the early 20th century, and it became popular during the explosion of experimental theatre in the 1960s.

These cultural spaces are often rectangular in shape and painted black, providing the most neutral setting to give productions a wide array of design and staging choices. The space serves a greater purpose of connecting the audience to the performers in a purposeful and uninterrupted way. It is also often used for educational purposes, as well as small student performances, guest lectures, and audio/visual movies and presentations.

Size and capacity

<i>Square feet</i>	<i>Capacity</i>
850	40
1,000 - 2,000	60 - 100
3,000	200
5,000 - 7,000	350

Features

Column-free
Grid
High ceilings
Sound-proof or with special emphasis on proper acoustics
Storage
Optional: dressing room, soft goods, wings/backstage space

Equipment

Lighting
Light board, lighting instruments

Furniture
Chairs (permanent and/or folding - some combination is common)
Optional: podium, risers, tables

Audio
Amplifier
Sound booth
Sound system
Optional: microphone, PA system

Visual
Optional: digital projector, projection screen

Frontage and lobby

Frontage/street access needed?
No.

Lobby area required?

Yes.

Other uses/disciplines

Uses

Audio/Video Recording, Audition, Class, Lectures, Meeting, Performance, Photo Shoot, Special Event, Reading, Rehearsal

Disciplines

Dance, Film, Music, Theatre

Precedents

[The Black Box at Access Theater](#)

[Studio Theatre at Theatre Row](#)

[Theatre 54 at Shetler Studios](#)

6.0 Findings



FIGURE 6.27 The Hall at TheTimesCenter is a 5,000-square foot event space with a clean, modern aesthetic and extensive audio/video capabilities
Source: TheTimesCenter (n.d.)

Multimedia presentation and event space

A flexible multimedia presentation and event space can welcome a wide variety of events. Potential users of the space look for the right combination of capacity, location, and technology before selection. They also take into consideration food and beverage options, as well as eye-catching architectural elements. With an open floor plan and robust technological system, the space can be arranged in countless ways.

Size and capacity

<i>Square feet</i>	<i>Capacity (Sit/Stand)</i>
1,000 - 2,000	80 / 150
3,500	150 / 250
5,000 - 6,000	350 / 500
8,000 - 12,000	750 / 1,000

Features

High ceilings
Open floor plan with minimal columns/divisions
Uninterrupted wall space
Storage
Optional: food and beverage, green room

Equipment

Lighting
Lighting instruments
Optional: light board

Furniture
Chairs (moveable)
Optional: podium, platform stage, tables

Audio
Amplifier
Sound system
Optional: microphone

Visual
Digital projector
Projection screen
Optional: TV/Monitor(s) (possibly interchangeable with projection equipment)

Frontage and lobby

Frontage/street access needed?
Yes.

Lobby area required?
May be part of the space.

Other uses/disciplines

Uses
Audition, Audio/Video Recording, Class, Lectures, Meeting, Performance, Photo Shoot, Reading, Rehearsal, Screening, Special Event, Video/Film/Photo Shoot

Disciplines
Dance, Film, Music, Theatre, Visual Art

Precedents

[The Hall at TheTimesCenter](#)
[The Green Building](#)
[ShapeShifter Lab](#)

Space needs and potential users

Art gallery

Art galleries act as a communication vessel between creators and the public. They are spaces of enjoyment and speculation that fulfill three major functions: exhibition, promotion, and sale. If we understand this activity as a form of communication, in which the artist emits a message to be received by the public, then the critical role of galleries becomes clear.

Beyond enabling this relationship, art galleries are a pivotal way to promote art and artists. Gallery space can recognize and display a wide array of perspectives, from both emerging talent and established artists, from historical to contemporary. Galleries are also an affordable form of entertainment (as most offer free admission) that promotes tourism, economic activity, sense of community, and education to people of all ages.

Size and capacity

<i>Square feet</i>	<i>Capacity (Sit/Stand)</i>
1,000 - 3,000	40-75 / 100-150

Features

- Column-free
- High ceilings
- Natural lighting/windows
- Sound-proof
- Uninterrupted wall space
- Storage
- Optional: food and beverage, green room

Equipment

- Lighting*
 - Lighting instruments
 - Optional: light board
- Furniture*
 - Chairs (moveable)
 - Ladder
 - Optional: platform stage, podium, risers, tables
- Audio*
 - Sound system
 - Optional: microphone, PA system
- Visual*
 - Optional: digital projector, projection screen, TV/Monitor(s)

Frontage and lobby

- Frontage/street access needed?*
 - Yes.
- Lobby area required?*
 - May be part of the space.

Other uses/disciplines

- Uses*
 - Audition, Class, Exhibition, Meeting, Performance, Photo Shoot, Reading, Rehearsal, Screening, Special Event, Studio Art, Video/Film Shoot
- Disciplines*
 - Film, Music, Theatre, Visual Art

Precedents

- [First Street Gallery](#)
- [Van Der Plas Gallery](#)
- [Areté Venue & Gallery](#)

FIGURE 6.28 Van Der Plas Gallery is a sleek, two-level space located in the Lower East Side
Source: Van Der Plas Gallery (n.d.)



6.0 Findings

Rehearsal studio

The importance of well-equipped, accessible rehearsal space to artists cannot be overstated. Having dedicated rehearsal space gives artists the opportunity to hone and perfect their performance skills, encouraging freedom of expression and designating a safe place to explore ideas. These facilities supply high-quality equipment and give artists room to develop expertise. They can be rented by the hour, session, or day, and sometimes offer extra resources for a fee, like supplementary instruments and equipment.

Below is an overview of the rehearsal spaces needed for three forms: dance, theatre, and music. However, many are designed to accommodate multiple disciplines.

Size		Features
Type	Square feet	High ceilings
		Open floor plan with minimal columns or divisions
Dance •	800 - 2,200	Sound-proof or with special emphasis on proper acoustics
		Sprung floors (for dance, not required but highly encouraged)
Music •	200 - 3,500	Storage
		Optional: dressing rooms, soft goods
Theatre •	500 - 2,000	

Equipment		Frontage and lobby
Lighting		Frontage/street access needed?
Lighting instruments • • •		No.
Furniture		Lobby area required?
Ballet bars • •		Yes.
Chairs • • •		
Dance mats •		
Mirrors • •		
Music Stands • •		
Piano • • •		
Platform stage •		
Podium •		
Tables • • •		

Audio	Visual (optional)	Other uses/disciplines
Audio		Uses
Amplifier • • •		Audio/Video Recording, Audition,
Sound system • • •		Class, Meeting, Rehearsal,
Optional: microphone • • •		Performance, Photo Shoot,
		Reading, Special Event
		Disciplines
		Dance, Film, Music, Theatre

Precedents		
Dance	Music	Theatre
Rehearsal Studio at IATI Theater	Spaces at The DiMenna Center for	The Rehearsal Studio at Signature
BAM Fisher Hillman Studio	Classical Music	Rehearsal Space at Roundabout
Rentals at Joffrey Ballet	Practice Rooms at Ripley-Grier	Playwrights Rehearsal Studios

Space needs and potential users



FIGURE 6.29 The BAM Fisher Hillman Studio provides a working space for local and visiting artists of the Brooklyn Cultural District
Source: BAM (n.d.)

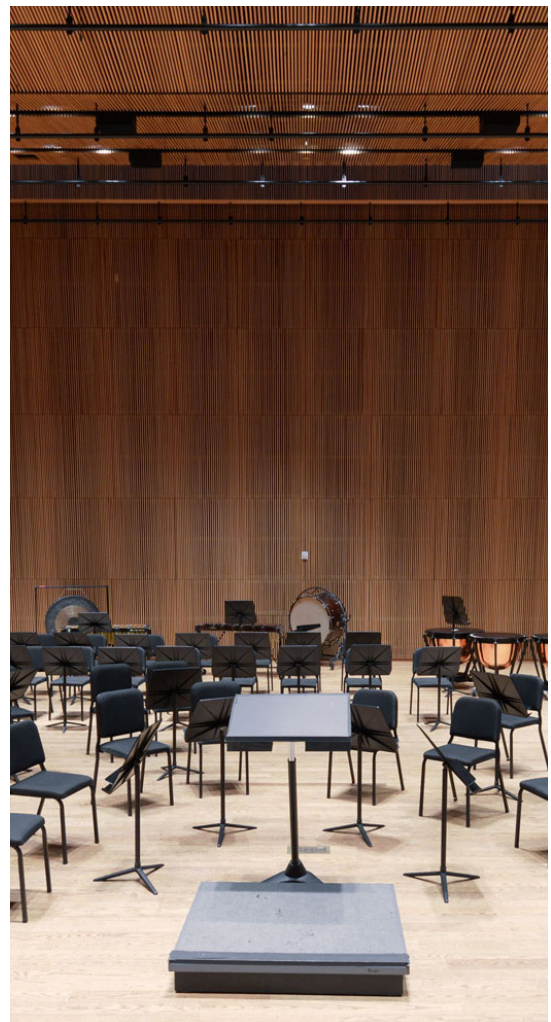


FIGURE 6.30 (ABOVE) Roundabout Theatre Company's rehearsal spaces are fully equipped to meet the needs of productions, large and small, with office accommodations included

Source: Roundabout Theatre Company (n.d.)

FIGURE 6.31 (RIGHT) The DiMenna Center for Classical Music's largest space, Mary Flagler Cary Hall, holds orchestra and chorus rehearsals, recording sessions, and theatrical projects

Source: The DiMenna Center for Classical Music (n.d.)



6.0 Findings

Vocational training/support space

Spaces that provide material and design support for the technical side of performing arts production are critical. Contemporary design and production technology has become more complex, and up-and-coming practitioners must be trained to understand and apply new technologies (both safely and efficiently) to achieve artistic goals.

This section overviews four forms of vocational training/support spaces and highlights examples that exemplify the most robust versions of each one: costume, digital fabrication, lighting/sound, and scenic. Research shows that there are no “standards” for these spaces, especially when it comes to square footage. But more space, especially for storage, is always in demand.

Size

Type

Square feet

Costume

500 - 3,500

Digital fabrication

500 - 1,500

Lighting and sound

500 - 1,500

Scenic

1,000 - 5,000

Frontage and lobby

Frontage/street access needed?

No.

Lobby area required?

No.

Precedents

[NYTW Scenery & Costume Shop](#)

[Maker Studio at Columbia](#)

[Studio 358 at NYU](#)

Costume

Features

Dye shop + drying room

Main room for cutting, sewing, and fitting

Fitting rooms

Good ventilation

Millinery and accessories area

Staff

Supervisor's office

Storage

Fixed or mobile rails

Raw materials stored in a separate room

System of deep pigeon holes/shelves and storage boxes

Equipment

Furniture + Tools

Cutting table

Draughting table

Hanging rails

Ironing boards

Mirrors

Portable storage

Sewing machines

Lighting

Adjustable, mobile lamps

Artificial lighting

Natural light

Space needs and potential users

	Features	Equipment	
Digital fabrication	Ample power supply	<i>Furniture + Tools</i>	Printing station
	Good ventilation	3D printer/scanner	Shelves
	Houses a variety of 2D and 3D digitally controlled equipment	Chairs	Sink
	Staff	Embosser	Tables
	Storage	Exposure unit	Vinyl cutter
	Supervisor's office	Laser system	
Lighting and sound	Acoustic support for vocal recording and critical listening	<i>Audio/Visual</i>	<i>Furniture</i>
	Ample power supply	Amplifier	Chairs
	Black and/or white wall space	Audio hardware	Computer workstation(s) for composition
	Staff	Microphone system	Tables
		Multi-channel recording interface	<i>Lighting</i>
		Sound system control	Full grid and dimming system that supports complex multi-cues
		Speakers	Lighting instruments to explore theatrical and studio technologies
		Video display	
Scenic	Ample power supply	<i>Furniture + Tools</i>	<i>Lighting</i>
	Good ventilation	Carpenters' benches	Bright, full-spectrum artificial lighting positioned from several directions
	High ceilings	Drawing board	Compressed air system
	Leveled floors	Electric nailers + staplers	Dust extraction plant
	Separate room for draughting and meeting	Grindstone	Natural light (roof lights and/or windows placed high on the walls)
	Staff	Metal shop tools	
	<i>Storage</i>	Printer	
	Cupboards and drawers for nails, screws, ironmongery	System of hoists	
	Deep shelves for rolls of canvas	Wood shop tools	
	Mobile rack for timber or metal		
	Storage for adhesives, fillers, sealants		
	Wall racks		

6.0 Findings

Administrative support space

Proper administrative support space holds a variety of spaces including meeting spaces, reception, work rooms, file and coat storage, coffee bars, and telephone and communication equipment rooms, among others. How office space plans are arranged impacts employee interaction, communication, and productivity. Thus, the design should be flexible and integrate technology, comfort, safety, and accessibility to provide a productive and aesthetically-pleasing working environment.

Size

Office space plans can be arranged in different ways: fully “open,” fully “closed,” or some combination of the two. The below information shows office space components and their standard square footage. These components can be combined to produce a space that fits the needs of one or several organizations.

Office space component	Square feet	Office space component	Square feet
Enclosed executive office	225	Reception seating	200
Enclosed large office	150	Conference large	600
Enclosed small office	120	Conference small	150
Open large office	140	Informal breakout center	80
Open small office	100	Break room	340
Open workstations	80	Printer/copier area	60
Reception desk	80	Supply room	40
		Work room	200
		Documents room	240
		Server room	176

Features

Accessible routes, entrances, countertops, and workstations
Aesthetics that reflect nature of the work
Acoustic separation and ceilings
Cost-effective furnishing and maintenance
Integrated technology
Physical and technological security
Sustainable and energy efficient
WiFi

Equipment

Lighting
Energy efficient lighting system
Natural light
Furniture
Chairs
Conference tables
Couches (optional)
Desks
Food Preparation Area or Kitchen

Audio
Acoustic treatments
Phone system
Visual
Digital projector
Projection screen
Optional: TV/Monitor(s) (possibly interchangeable with projection equipment)

Frontage and lobby

Frontage/street access needed? Lobby area required?
Yes - if the space is constructed as an office-only space.
No - if the space is added on to support an existing cultural space.

Space needs and potential users

Artist studio

An artist studio is a workroom dedicated to an artist's creative process. These spaces can be flexible to the artist's needs, but most include some combination of track and natural lighting and are well-ventilated. The equipment needed depends on the artist's medium of choice. For example, a photographer may need a dark space to view negatives while a painter may require a slop sink.

Solo practice studios are ideal for visual artists, filmmakers, writers, graphic designers, and creative entrepreneurs looking for space to grow their practice long-term. Shared studios enable collaboration and opportunity for interdisciplinary art to form; they also provide space for exhibition and critique.

There exists a tremendous demand for affordable studio space. Faced with rising residential and commercial rents, a lack of inexpensive neighborhoods left to move to, and a dwindling supply of affordable artist-friendly spaces, more and more NYC artists are forced to work out of their homes. Though this works for some, cramped space can greatly inhibit art production.

Size and capacity		Equipment	Frontage and lobby
Type	Square feet	Lighting	Frontage/street access needed?
		Natural lighting	Lobby area required?
Solo	95 - 300	Power supply	Yes - if the space is constructed as an office-only space.
Shared	500 - 10,000	Track lighting	No - if the space is added on to support an existing cultural space.
Features		Furniture	Precedents
24-hour access (optional, but ideal)		Chairs	The Gowanus Studio Space Brooklyn Army Terminal
Good ventilation		Medium-specific tools	
High ceilings		Slop sink	
Separate rooms for shops (i.e. metal, wood, welding)		Worktables	
Storage			
Uninterrupted wall space			
WiFi			

FIGURE 6.32 One of 93 visual artist studios at Brooklyn Army Terminal, sponsored by ChaShaMa in partnership with NYC EDC
Source: Lee (2017)



6.0 Findings

Potential Users: Performing Arts* Organizations

Bands & Ensembles - A6C

Ensemble for the Romantic Century
Manhattan Wind Ensemble
Re-Soundings - A Choral Music Project
St Luke's Chamber Ensemble
Tsenov Chamber Ensemble

Ballet - A63

Ballet and Beyond NYC
Morballet
New Chamber Ballet

Dance - A62

Alvin Ailey Dance Foundation
Anatolian Folk Tour
Dance Spotlight
Dancing Classrooms
Equilateral Theatre Company
Eryc Taylor Dance
General Mischief Dance Theatre
Higher Grounds Projects
Latsky Dance
Lubovitch Dance Foundation
Mindleaps
Openhouse Dance Festival
Parsons Dance Foundation
Partner Dance Education Fund
Steps Beyond Foundation
Take Dance Company
The American Spanish Dance Theatre
Threshold Dance Projects
Trisha Brown Company

Music - A68

Absolute Ensemble Ltd
Alauda Artshare
American Friends of Teatro Alla Scala
Arion Chamber Music
Association of Classical Musicians and Artists
Bridgehampton Chamber Music
ChamberMusicNY
Classical Saxophone Project
Duplexity Chamber Project
Early Music Foundation
Eight Strings And A Whistle
EMF Institute Ltd
French-American Piano Society
George London Foundation for Singers
Getting To Carnegie
Harmony Program
Ilona Feher Foundation
Lang Lang International Music Foundation
Lehigh Valley Jazz Repertory Orchestra
Manhattan Chamber Orchestra
Melodia Womens Choir of NYC
Melody For Dialogue Among Civilizations
Music Accord
Music Kitchen - Food for the Soul
Musicians Across Borders
Musicians On Call
Musictalks
New Asia Chamber Music Society
New Docta
New York Concert Artists & Associates
Nouveau Classical Project
Opus 118 Harlem School Of Music
Piano Evenings with David Dubal
Quogue Chamber Music
Richard Wagner Society Of New York
Ron Carter's Finding The Right Notes Foundation
Sing For Hope
Si-Yo Music Society Foundation
Tureck International Bach Competition
Verdi Square Festival Corp
Violoncello Society
Women In Music
WhyHunger
Young Concert Artists

Opera - A6A

American Friends of the Donizetti Opera Festival
American Opera Musical Theater Co
Amore Opera
City Lyric Opera
Concerts In Motion
Empire State Arts Foundation
Grand Stage International
International Vocal Arts Institute
Magic Circle Opera Repertory Ensemble
Martina Arroyo Foundation
New York City Opera
New York Lyric Opera Theatre
Opera Index
Richard Tucker Music Foundation
Teatro Grattacielo
The Opera Foundation

Performing Arts - A60

Artists Striving To End Poverty
ASCAP Foundation
Bridgelight Arts
Broadway Artists Connection
Chashama
Cherry Orchard Festival Foundation
Collaborative Projects
Dreamgates Childrens Movement
Ear To The Earth Ltd
LaneCoArts
Lookingglass Theater
Made To Move
National Music Theatre Network
One Healing Arts Company
Pied Piper Childrens Theatre
Rosie's Theater Kids
Semplice Players Ltd
Society of Voice Arts and Sciences
Southampton Arts Festival
The Lyric Chamber Music Society of New York
The Present Theatre Company
Watermark Theater

*Organizations that provide access to the performing arts or a variety of art forms including the performing arts, and/or which present performing arts series

Space needs and potential users

Performing Arts Centers - A61

Carnegie Hall Corporation
Mark Stuart Dance Theatre
New York City Center
Noree Performing Arts
Perry Street Theatre Company
Stuttering Association for the Young
Wingspan Arts

Performing Arts Schools - A6E

Circle in the Square Theatre School
Lucy Moses School at the Kaufman
Music Center
International Institute of Vocal Arts
Perlman Music Program
Professional Childrens School
School for Strings
Stecher and Horowitz Foundation
The New York Performing Arts
Academy

Singing & Choral Groups - A6B

C4 Collective
CantaNYC
MasterVoices
National Choral Council
Singnasium
SingStrong
VocalEase
Young New Yorkers Chorus
Young People's Chorus of NYC
YPC National

Symphony Orchestras - A69

American Symphony Orchestra
America's Dream Chamber Artists
Jupiter Symphony of NY
Litha Symphony Orchestra
New Amsterdam Symphony Orchestra
New York Chamber Music Festival
New York Classical Players
New York Youth Symphony
Riverside Orchestra
Sound Potential
The Little Orchestra Society- Orpheon

Theater - A65

52nd Street Project
Actors Center
All For One Theater Festival
Alloy Theater Company
Amas Musical Theatre
American Bard Theater Company
American Friends Of Chickenshed
American Studio Theater
Apples And Oranges Art
Ars Nova Theater I
Blessed Unrest Theatre
Broad Horizons Theatre Company
Cave Theatre Co
Climpight Theater Company
DEEP Arts
E N A C T
Ensemble Studio Theatre
Epic Theatre Center
Eyeblink Entertainment
Fat Knight Theatre
Fault Line Theatre
Gallery of Angels Incorporated
Invisible Girls Theatre Company
Isle of Shoals Productions
Keen Theater Company
Kindred Spirits Foundation
Lark Theatre Company
Manhattan Class Company
Manhattan Theatre Club
Masterworks Theater Company
Matthew Corozine Studio Theatre
Medicine Show Theatre Ensemble
Mint Theater Company
Miranda Theatre Company
New Federal Theater
New Perspectives Theatre Company
New Professional Theatre
New York Theatre Barn
Nikita Productions
Off-Broadway Theatre Alliance
Open Bar Theatricals Ltd
Oracular Theatre
Origin Theatre Company
Out Of The Box Theatrics
Pan Asian Repertory Theatre
Pantomonium
Partial Comfort Productions
Peccadillo Theater Company
Play Production Company
Players Theatre Collaborative
Playwrights Horizons
Playwrights Realm

Premier Performing Arts
Primary Stages Company
Project Broadway
Project Y Theatre
Prospect Theater Company
Pure Creative Arts
Rising Circle Theater Collective
Roundabout Theatre Company
Royal Family Productions
Royal National Theatre
Saratoga International Theater
Institute
Scandinavian American Theater
Company
Second Generation Productions
Second Stage Theatre
Shady Lane Productions
SheNYC Arts
Shrunk Shakespeare Company
Signature Theatre Company
Storm Theatre
Summoners Ensemble
Tectonic Theater Project
The 42nd Street Workshop
The Accidental Repertory Theater
The Acting Company
The Broadway League Foundation
The Directors Company
The Tank Ltd
The Women's Project & Productions
Theaterlab
Theatre Authority
Theatre of the Oppressed NYC
Throughline Artists
Tosos II
Transport Group
Vital Theatre Company
Waterwell Productions
Zeus's Thigh Ltd

6.0 Findings

Potential Users: Arts & Culture, Education, and Art Museum Organizations

Arts & Culture - A20*

Altos De Chavon Cultural Center Foundation
 American Modern Ensemble
 Artist Coworking Space
 Artsahimsa
 Boris Lurie Art Foundation
 Bread & Roses Cultural Project
 Center For Latter-Day Saint Arts
 CentroNYC
 Cineminga International
 Community Works
 Country Dance & Song Society
 Eco Art Project
 Entertainment For Change
 Faou Foundation
 Gallery MC
 Great Circle Productions
 Group Br Limited
 Hampsong Foundation
 Hand-Eye Fund Ltd
 Helene Johnson and Dorothy West Foundation for Artists in Need
 Hells Kitchen Cultural Center
 Ikebana International - NYC
 Jchen Project
 Kuncorporation
 Lilly Awards Foundation
 Marina Abramovic Institute for Preservation Of Performance Art
 National Asian American Theater Festival
 Nautilusthink
 New Yiddish Repertory Theater
 New York Film & Music Foundation
 Open Future Institute
 Opera Ebony
 Pavarotti Foundation
 Performing Arts Mosaic
 Piece By Piece Productions
 Pis Global Culture
 Project 142 Concert Series
 Quilters of Color Network - NYC
 Robot Heart Foundation
 Situation Project
 Tendu
 NY Korean Performing Arts Center
 Theater Of Light
 West Side Cultural Center

Art Education - A25**

4A American Alliance of Artists and Audiences
 Acoustic New Word Traditions
 Art Story Foundation
 Art Students League of New York
 Artworks NYC Incorporated
 Center for Arts Education
 Chestnut Art Foundation
 Harmony Project Hudson
 Michael Chekhov Association
 Music on the Inside
 New York Singing Teachers Association
 New York Songspace Ltd
 Paavo Jarvi International Arts Foundation
 Reaching For The Arts
 The Arts Connection
 The Dexter Gordon Society
 Touching Humanity

Art Museums - A51***

Art Connects New York
 Current Museum of Art
 Doris Duke Foundation for Islamic Art
 Fellowship For The Performing Arts
 International Center of Photography
 International Council of the Museum of Modern Art
 Museum of Arts And Design
 Museum of Modern Art

*Organizations that promote, produce or provide access to a variety of arts experiences encompassing the visual, media or performing arts

**Organizations that provide informal arts educational programming and/or instruction but do not grant diplomas or degrees; or which offer services regarding the arts to educational institutions or to public entities involved in education

***Organizations that acquire, preserve and exhibit collections of objects including fine art, decorative art, folk/ethnic art and textiles that are collected primarily for their aesthetic qualities and their importance as representatives of a particular artistic tradition or style



FIGURE 6.33 The Trisha Brown Dance Company is a post-modern dance company that has toured around the world since its establishment in 1970

Source: Bajar (2017)

FIGURE 6.34 Founded in 1875, The Art Students League of New York provides hands-on studio education to anyone who aspires to develop as an artist

Source: The Art Students League of New York (n.d.)



FIGURE 6.35 The New York Youth Symphony, founded in 1963, showcases the metropolitan area's most talented musicians, aged 12-22

Source: Moran (2012)

6.0 Findings

The creation of cultural space must come from a partnership between local arts organizations, community members, and the current forces shaping development in NYC. For-profit development does not usually focus on the space needs of arts organizations, and many developers are unfamiliar with the kinds of organizations that would be looking for such space.

Arts organizations, if they are considered at all, may be considered as less desirable tenants. With Lincoln Center as facilitator, this barrier to the development of cultural space can be overcome. LCDP must highlight the body of evidence showing that cultural spaces bring economic value and tremendous benefits to property owners and project proponents. Having project proponents even consider the idea of incorporating art space into a development is half the battle.

The other half is proposing the proper zoning and planning tools to enact cultural space construction. New York's unique historic relationship with zoning and planning adds an additional layer of complexity.

This section lists potential zoning mechanisms to incentivize developers to build cultural space and planning strategies that fortify community interaction. The following mechanisms may be used to enable development of cultural space for the ACCID.

Zoning tools

Offer FAR exemptions and/or bonuses

Floor Area Ratio (FAR), the ratio of total building floor area to the area of its zoning lot, is the principal bulk regulation controlling building size in NYC. Two possible modifications involving FAR could incentivize new cultural space:

- (1) Offer FAR increases for including cultural space
- (2) Exempt arts and cultural space from counting in FAR calculations

FAR is used in varying ways dependent upon the character of a neighborhood, and some are more accepting of additional density than others. Therefore, while these modifications may one day be applied Citywide to encourage widespread cultural space development, it may be more acceptable to implement them in designated districts like the ACCID and its three special zoning districts. Definitions of what counts as arts and culture space must be created as part of this regulation.

Create height bonuses

A height bonus could be created that is proportional to the amount of cultural space created. Similar to considerations necessary for enacting density bonuses, some neighborhoods are more accepting of additional height than others. Residents and cultural organizations of the ACCID could be amenable with proper engagement.

Streamline permitting for cultural space projects

In accordance with PlaNYC and OneNYC recommendations, NYC has worked to streamline several procedures associated with construction and renovation projects. These efforts are aimed at saving time and money and generating better business partnerships. Applying this logic to projects that include significant cultural space, with consideration of safety features and the kind of spaces that are desirable to communities, would be beneficial.

Subsidize permit fees

Permit fees can be barriers to construction, especially for smaller organizations. Reduced permit fees could be granted to specific sites and for developers producing cultural space, and structured so as to minimize impact on City revenues. A cap on annual total reductions either as a percentage of permit fees or as a dollar amount could be included as a precaution.

6.0 Findings



FIGURE 6.36 The BAM Fisher Rooftop Terrace crowns the flexible performing arts space, offering an outdoor venue for community gatherings and educational endeavors

Source: Starr Whitehouse (n.d.)

Allow rooftop cultural spaces

Cultural space, like small work studios or rehearsal and performance space, could be allowed on rooftops. NYC has stringent guidelines for rooftop and terrace use. Yet, in 2018, the Department of Buildings issued a bulletin to clarify outdoor amenity spaces as a permitted zoning use in commercial buildings.⁹⁹ In its view, allowing for passive recreational space on rooftops is advantageous, allowing beneficial access to the outdoors, as well as congestion relief.

Following code, zoning, and filing requirements for rooftop spaces is essential, as is considering accessibility in the design. A challenge will be to ensure that the intended use continues, although this can be done by designating an agreed upon time period and designation for use of the space.

Expand the definition of “community facility use” to include arts and culture space (and define what counts as this type of space)

Community facility zoning regulations permit a wide range of educational, health care, religious, and nonprofit institutions to locate across different districts in NYC. These regulations are intended to accommodate the need for these institution types to be located near the populations they serve.

Some cultural institutions already qualify for community facility use spaces; libraries and museums are standard examples of this. Arts and culture nonprofit institutions could benefit from inclusion in these regulations. For this to happen, a list of what counts as an “arts and culture space” must be crafted. These spaces should be for nonprofit use, though a for-profit list could be created, too, and nested as a different sub-use category. Delineating the difference is key to creating and designating space for smaller organizations.

There is precedent for this: The Brooklyn Cultural District was successful in making code changes by securing a special permit. The “Special Permit for Use and Bulk Modifications for Cultural Use in Certain C6-2 Districts” qualifies the following cultural uses as community facility floor area: public or nonprofit libraries, theatres, museums, visual or performing arts spaces, or art, music, dance, or theatrical studios.¹⁰⁰

Moreover, with the success of this project, LCDP could lead an effort to recognize arts and cultural use, both for-profit and nonprofit, as legitimate in the Zoning Resolution. Currently, these uses are only defined within a few special amendments and permits.¹⁰¹

Zoning tools

Require a Local Arts Advisory Council to be formed, acting as consultant for the cultural space

Community interaction during this process is key. Therefore, creating any arts-related zoning should require forming a Local Arts Advisory Council that would act as a consultant during the development process. This neighborhood-based Advisory Council would be a resource for the range of actors and decision makers in the development process, elucidating the cultural needs of the neighborhood and advising design review for suitability and usefulness of the project. Moreover, it could advocate for local cultural planning.

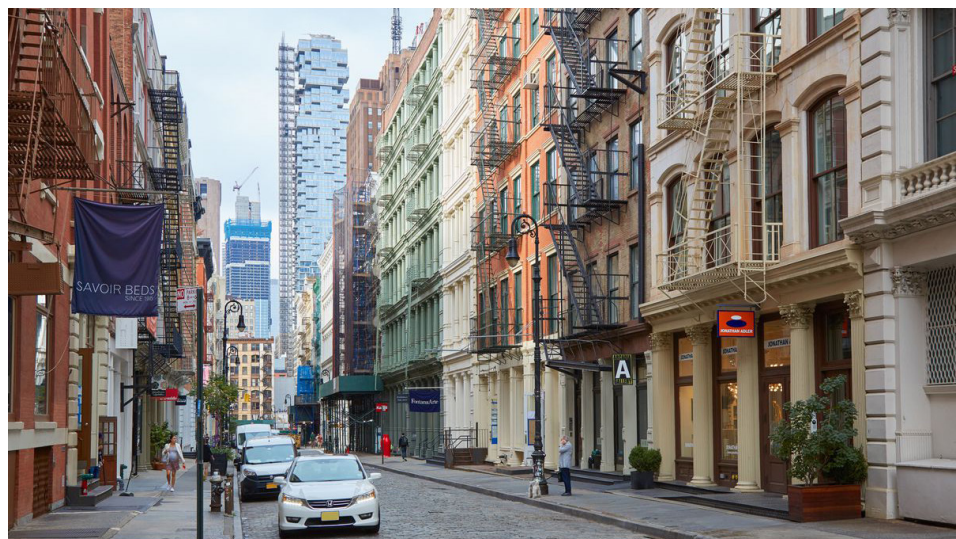
There is precedent in the Special 125th Street District. When building new cultural space using the FAR bonus within this district, a Bonused Space Local Arts Advisory Council must be formed to review required community engagement plans and make recommendations.¹⁰² Each Council must be made up of 11 members: two appointed by the DCLA Commissioner and three appointed by each of the three Council Members of the Special District. Any recommendations made by the Council must be provided to the DCLA in a letter to be submitted to the CPC.¹⁰³

Encourage live-work units through increased FAR, and expand the JLWQA program

In 1971, the two Manhattan neighborhoods of SoHo and NoHo were mapped as M1-5A and M1-5B districts to legalize residential use of certain manufacturing buildings that had become live-work quarters for artists.¹⁰⁴ Those special circumstances are called Joint Live-Work Quarters for Artists (JLWQA).¹⁰⁵ To qualify, tenants must meet the city's specific definition of an artist and get certification, though people have found ways around these provisions. Currently, a rezoning for the neighborhoods threatens this agreement, though planners on the project are looking for solutions to modify and sustain it.¹⁰⁶

Development agreements might be made to include live-work units in exchange for increased allowable square footage (FAR) of new buildings with residential units. The units designated for live-work must actually be used for live-work. A similar application and certification process to determine residence qualification could be used via the definition of artist produced by the DCLA to qualify for JLWQA.¹⁰⁷

FIGURE 6.37 In 1971, the SoHo and NoHo neighborhoods were zoned to allow for joint live-work for artists
Source: Shutterstock (n.d.)



7.0 Recommendations

The neighborhoods surrounding Lincoln Center are dense with cultural assets. However, there exists an imbalance between cultural spaces that enable art consumption, like designated theatres, and places that enable art production, like rehearsal studios and office space for artists. The ACCID presents an opportunity to rebalance by identifying and leveraging existing assets to create new value for the community, as well as incorporating more supporting spaces into the area's fabric.

This section first synthesizes key findings of this study: current conditions and stakeholders of the defined study area, precedent cultural districts and arts-related zoning frameworks, and the relationship between zoning, planning, and the arts in New York City.

Then, to address the problems identified, two sets of recommendations are offered. The first set addresses questions of physical space, including what type of cultural space should be created in the ACCID. This recommendation was formed after evaluating each type of space against the aforementioned criteria (**APPENDIX 9.7**). The second set focuses on logistic considerations that would enable a truly productive, innovative, and equitable CID that addresses the primary issues NYC artists face today.

Together, these sets of recommendations are designed to help the ACCID not only provide new and preserve existing cultural space, but also activate it.

Summary of findings

Cultural districts

Cities around the world are building and branding urban cultural life as a way to develop local economies and revitalize urban centers. However, creative reform has also fueled deeper urban issues. Some policy agendas and infrastructures undermine the diversity of urban populations and uses, propelling gentrification and privileging real estate development over other economic and community development efforts.

But not all strategies cause negative outcomes. Some enable artists to live, work, and collaborate. Instead of imposing sweeping strategies, under the impression that any art form can be vitalizing, LCDP, as a cultural district creator, must gain a full understanding of the setting and implement thoughtful, equitable interventions. Art in the urban space can, and should, be understood as an opportunity for local production and expression.

Cultural spaces and potential users near the ACCID

Securing affordable workspace is a real concern for many in the industry and a major impediment to thriving and staying in NYC. The current supply of affordable places to work, exhibit, and perform falls far short of demand, and those that exist tend to be inaccessible.

Within the study area, there are over 300 performing and fine arts-related nonprofits and 20 public schools that would surely benefit from the addition of cultural space. Its proximity to Lincoln Center, too, could allow for a highly productive mentor-mentee relationship between Lincoln Center and its resident organizations and artists and organizations using the spaces of the ACCID.

The relationship between zoning and the arts

Zoning functions as the primary planning tool for NYC. While it has a tremendous impact on the form of cities, zoning is not comprehensive, and is designed to address only a portion of the urban environment without wholly addressing matters like transportation and public space, among many others.

There are several potential zoning mechanisms that could be used to further the development of cultural space. These include FAR exemptions and/or bonuses, height bonuses, and other changes that streamline the development process and fortify community interaction.

It is also important that future zoning implemented to further the arts is coordinated with the City's Cultural Plan, as well as the needs of the district to which the zoning requirements will apply.

Cultural space recommendation

A vision of the ACCID is to produce cultural spaces that enable innovation and production. Part of this is creating more cultural support spaces to match the high concentration of stages in the area. Other spaces, like art galleries and multimedia presentation spaces, are proposed to address the need for work to be showcased. The cultural space options listed were evaluated and scored.

TABLE 7.1 shows the final scores and APPENDIX 9.8 shows the scoring matrix.



Rehearsal studio

NYC artists cite lack of constant and affordable rehearsal space as a regular impediment to artmaking. Rehearsals are critically important to shaping and bringing an artistic vision to life, and just as important is having space to rehearse in. As it is part of the ACCID's mission to rebalance the number of stages and support spaces in the area, creating rehearsal studios is essential.

Different artistic disciplines require different things in a rehearsal studio. For example, a proper dance rehearsal studio might require ballet barres and mats while a theatre rehearsal studio needs a platform stage and proper audio system. Fortunately, they can be designed to accommodate a wide variety of disciplines and functions. This versatility is key to a CID's ability to support distinct art forms, as well as create an interdisciplinary environment. Furthermore, the high number of varying performing arts nonprofits in the study area suggests that this versatile rehearsal space has an abundance of potential users.

Rehearsal studios can also be designed to enable both private use and public interaction—another key component of a CID. This can occur by constructing architectural features that promote flexible transparency. The Gloria Kaufman Dance Studio at Alice Tully Hall, for example, has an exterior glass wall that allows dancers and the public to engage with one another. If transparency is unwanted, for a moment or an extended period of time, an opaque curtain or similar feature might be built in. If more than one studio is built within a space, it could also be designed to allow artists to engage with one another using a similar idea of flexibility.

TABLE 7.1 Final scores of cultural space options after conducting issue analysis

CULTURAL SPACE	SCORE
Rehearsal studio	5.5
Administrative support space	5
Art gallery	5
Black box theatre	5
Vocational training/ support space	5
Artist studio	4.5
Multimedia presentation and event space	3

7.0 Recommendations

Logistical considerations

Selecting cultural space is only one part of the process of implementing the ACCID, and should be done with a larger logistical context in mind. The following recommendations focus on the logistical considerations necessary to implementing a truly collaborative, innovative, and equitable district.

Incorporate subsidies into operation models that benefit nonprofit organizations and individuals

Developing new cultural space will have a positive impact for the neighborhood and for NYC artists, but only if it has affordable options. An interviewee expressed: "It won't matter if you build space—if it's not affordable, artists won't come." The city's rehearsal studios with the largest footprint rarely offer subsidies. For example, Ripley-Grier Studios, which has 92 studios across four locations within the study area boundaries and in close proximity to the ACCID, charges high rates: their most expensive studio for dancers is \$99 per hour.¹ And the rehearsal studios near the ACCID that do offer subsidies are inundated.

The new cultural spaces built along the ACCID must find ways to be affordable for individuals and nonprofit groups struggling to meet market rates. There are successful models of this to follow, like FABnyc's Dance Block. Now in its eighth year, and funded by a variety of organizations, the program offers \$10 per hour rates during the day (often 10AM - 6PM), six days per week, for choreographers or dance companies not part of commercial productions.² Across the five dance studios included in the program, FABnyc makes over 5,000 hours of affordable rehearsal space available annually to over 550 choreographers and thousands of dancers.³

Affordability is, time and again, relayed as an overwhelming concern for artists. The compensation for creative New Yorkers varies widely. Moreover, when adjusted for the city's high cost of living, the median hourly wage for creative workers and artists in NYC is less than the median for the country.⁴ The ACCID can truly support artists by incorporating subsidies into built spaces.

Create a Liaison position for the district

A dedicated Liaison for the ACCID would be useful for all involved in the development process of cultural space, and provide technical assistance for potential projects. The Liaison would be familiar with options for designing and permitting, which would allow developers to make informed decisions early in the process. Their responsibilities might also include creating a comprehensive list of existing spaces on an open data platform—an inventory that would be helpful to both artists and property owners. With an ear to the ground, the Liaison could come up with new ideas for programming or project development for the ACCID.

Incorporate a variety of open hours into operation models that accommodate artists with in-flux schedules

It is common for NYC artists to juggle multiple jobs to make ends meet. As a result, finding space that fits an artist's in-flux schedule can be challenging. This challenge can be met with flexible open hours. The new cultural spaces along the ACCID might address this concern by ensuring that certain portions of their spaces remain open at non-standard working hours.

This idea is especially important for studio space. Though the cost and demand for non-standard working hours would need to be evaluated on a case-by-case basis, anecdotal evidence shows that the demand exists. One interviewee shared the story of a film editor who had convinced an editing lab to let her use the space for free from 2 AM to 5 AM. When arriving at the space one night, she met another artist who was on their way out. This artist happened to work for a production company, and, after consulting with the company, was able to offer her funding and an opportunity to present her project. Artistic production and collaboration is no stranger to odd-hour innovation, and access to space at non-standard hours can help drive that innovation.

As precedent, the Gowanus Studio Space in Brooklyn provides its members 24-hour access to the workspace, including its woodworking, printmaking, and metal shops.⁵ The studio employs a membership model and uses a steering committee to oversee the administration and maintenance of the space.⁶

Develop a comprehensive plan that defines long term goals and strategies

Creating spaces is just one part of enabling a successful CID. The physical infrastructure must be matched with a comprehensive plan that considers marketing, funding, and community engagement.

Marketing involves developing a brand for the ACCID as a whole and the new and old cultural spaces within its boundaries to raise visibility and celebrate their existence. This branding should then be displayed at different physical sites, mapped and promoted online, and used by owners and developers to demonstrate their pride. A strong brand would benefit the cultural organizations, building owners, developers, and Lincoln Center. Moreover, strong branding attracts tourists and locals alike. Both the Brooklyn Cultural District and East 4th Cultural District cited the usefulness of branding in raising visibility, engaging with the community, and attracting visitors.

An integrated funding strategy is essential to maintaining and sustaining spaces, as well as meeting other district needs. With different capital supporting different kinds of firms, institutions, and activities, diversity of the ACCID will be enhanced. Additionally, the ACCID can act as a technical resource for cultural organizations using the spaces by creating a living document of funding, grants, and incentives that the groups can use.

Community engagement is also essential, as local leaders know what their neighborhoods need. Neighborhood-based cultural advisory panels would be an immense resource for the range of actors involved in the development process. They could provide guidance for design decisions and serve as key connections between cultural space users and developers. They could also become important advocates for the ACCID and further planning efforts.

7.0 Recommendations

Curate programming under three categories (education, collaboration, and incubation) and adjust based on artist needs

Beyond just providing cultural support spaces, the ACCID can provide programming for its users. Lincoln Center has expressed interest in serving as a mentor for the cultural organizations engaging with the ACCID, and this is one way they can do so. To meet the vision of the ACCID, programming should fall under three categories: education, collaboration, and incubation.

Education involves providing technical classes for the fine and performing arts.

Education and collaboration have been key components of Lincoln Center's mission since inception, and the existing education departments do an excellent job of creating and implementing programming in the classroom, online, and in the community. However, there is no programming that focuses exclusively on technical education. Lincoln Center should consider programming that brings educators with this specialty to the ACCID. The Roundabout Theatre Company has an excellent example of an existing program. Their Theatrical Workforce Development Program provides hands-on technical theatre training to participants ages 18 to 24 and prepares them for lucrative careers in the industry.⁷

The supply of educators and the demand for education exists. In the study area, there are numerous performing arts organizations and union members. There are also undergraduate and master's programs in the arts that may have students willing to contribute. On the demand side, the education departments on Lincoln Center's campus have existing relationships in the community and at nearby schools and can identify proper partnerships.

Collaboration involves hosting networking events and enabling interdisciplinary contact.

As NYC gets more expensive, artists are pushed farther apart from one another, diminishing the camaraderie and collaboration that once came from mere proximity. It is important that the ACCID enables this interaction, providing a forum for networking, communication, and support among arts and cultural organizations of the area. Both FABnyc of the East 4th Cultural District and DBAA of the Brooklyn Cultural District set precedent. FABnyc hosts community forums, topical gatherings, and peer shares, while the DBAA hosts professional development series, emerging leader events, and informal mingles. These interactions are critical to artistic growth and innovation.

Incubation involves allowing artists to have the time to think and create.

An interviewee shared the following story: Once, as a younger struggling artist, she approached Joseph Papp and said she needed space to think. He opened up the door to a nearby file room and said she could stay for three weeks. This period allowed her to just sit and think, and it proved critical to her creative process. In New York City, these moments often escape us and are even more infrequent for in-need artists.

It is important that programming includes incubation periods, where artists can have file-room-like time to just create. This programming can be silent and individualistic or loud and collaborative. That artists feel they can think, without the noise of the City, is of the utmost importance.

Develop an engagement strategy to involve existing spaces and communities

Working with the area's local organizations and residents will be an essential step to making the ACCID an inclusive district, open to artists and non-artists alike. Developing an engagement strategy should involve reaching out to large representative bodies, like Community Boards 4, 5, and 7, as well as smaller organizations like Goddard Riverside Community Center. These groups and others like them have extensive reach to residents who could benefit from and contribute to the mission of the district.

Moreover, creating a meaningful connection with the community will help counter possible negative responses, like those that came about during the Special 125th Street District rezoning. There exists a trend: when local residents hear about the possible influx of artists, they reject their presence in fear of their own displacement. While the detrimental effects of gentrification are not caused directly by artists, the arts are too often used as a tool to enable displacement. Artists and arts organizations have an opportunity to recognize their place in the neighborhood, and to take responsibility in it. This requires taking the time to understand the existing community into which they are entering and engaging key stakeholders and residents in dialogue.

The other component of developing an effective community engagement strategy is surveying existing spaces to be part of the same network as the new cultural spaces. Churches, for example, often have small stages, multimedia infrastructure, and classrooms that could accommodate groups for performances or rehearsals. The West Side YMCA is another example of a space that can accommodate performance groups, with an existing 145-seat proscenium theater. Spaces like these are part of the existing neighborhood fabric: they provide infrastructure, and they also provide access to local networks and communities.

7.0 Recommendations

Position the ACCID as a force against artist displacement and inequity

Artists are essential to the life and history of New York City, and the artist experience here is especially unique. Throughout an artist's career, they may weave through nonprofit and commercial venues, rehearse work in an artist-run space, practice collaboratively or individually, work as a teaching artist, pay extra rent for studio space, or earn income in an unrelated industry. For many, the primary issue of being an artist relates to affordability. Skyrocketing rents in NYC have forced numerous music venues, nonprofit theatres and art galleries to close their doors and made it difficult for many artists and creative workers to afford to remain.

Another major issue is the lack of equitable inclusion throughout the sector. For example, senior artists often feel excluded from opportunities to create and share work. There are similar historic barriers to equity, access, and inclusion for artists with disabilities and for the practice of disability artistry. Moreover, underrepresented artist populations find that narrow definitions of diversity are problematic and that not all art is welcomed in all spaces. In a 2016 study of New York City's top commercial galleries, for example, 80 percent of artists were white and 68 percent were male. Another report found that 68 percent of nonprofit cultural organizations receiving support from DCLA in 2016 were white—an almost exact inverse of the racial and ethnic makeup of New York at the time.

LCDP must position the ACCID as a place for all artists, fighting against displacement and inequity in the field. Inherent in doing so is making the spaces that are built affordable and welcoming. New York is, and always has been, a beacon for young artists and creative professionals from around the world. The city incubates new movements every day, and cross-cultural, cross-disciplinary experimentation is as vital and ubiquitous as ever. The New York City artist's ability to stay and work depends on how the City and institutions like Lincoln Center recognize the issues they face today, and how they choose to nurture its artistic history.

FIGURE 7.2 In 2017, the Double Dutch Summer Classic returned to Lincoln Center's Josie Robertson Plaza to celebrate women of color and expose a new generation to the art of turning ropes

Source: Menghistab (2017)



FIGURE 7.3 Jazz at Lincoln Center's Irene Diamond Educational Center pools educational, rehearsal, and recording resources for musicians

Source: Jazz at Lincoln Center (n.d.)

FIGURE 7.4 Lincoln Center Out of Doors has been providing free music and dance performances to NYC for almost fifty years

Source: Yatarola (n.d.)



8. Looking forward

Lincoln Center was envisioned as an institution that would develop and present the finest in all types of performing arts to a diverse audience from all walks of life. Its initial goal was to provide space for arts organizations and in 1956-57, before construction even began, the New York Philharmonic, The Juilliard School, and the Metropolitan Opera signed on as its first constituents.

Two years later, when President Eisenhower thrust a shovel into the ground where Lincoln Center for the Performing Arts would soon be built, he signaled the importance of creating cultural space in NYC. Over time, Lincoln Center has become home not only to its resident organizations, but also to individual artists and organizations from around the world. Performances and events on campus deliver some of the world's most innovative artistic work to over five million annual visitors.

New York City benefits tremendously from being a place where artists live and work, in addition to presenting their work. While the energy, inspiration, and professional opportunities that come with living in the City remain unparalleled, the rising cost of living makes it a challenge for many artists to remain here.

LCDP is rising to this challenge of helping artists live and work in the City more comfortably by creating the ACCID. It is important that affordability, diversity, and equity are considered in this process, as well as the past missteps and successes of existing cultural districts. If these factors are considered, and used to develop a comprehensive plan with clear goals, the ACCID will have the potential to make an impact beyond its boundaries and promote the performing and fine arts across all of New York City. The prosperity of this sector is beneficial to the NYC arts community as a whole.

Part of the solution is to create more affordable cultural spaces and establish arts and culture as legitimate considerations and players in planning and zoning initiatives. By establishing the ACCID, Lincoln Center will not just develop spaces, but create long-lasting connections with local organizations and enable the proximity necessary for artists to collaborate and create.

The ACCID can create an environment for the arts as intended by its founders: an environment "not for the privileged few, but for the many."

9. Appendix

9.1 List of cultural spaces in the study area

Lincoln Center venues

NAME	AFFILIATION/LOCATION	STAGES	STUDIOS	CINEMAS	ART
Amphitheater	Elinor Bunin Munroe Film Center	1			
Arnold & Marie Schwartz Gallery Met	Metropolitan Opera				1
Bruno Walter Auditorium	New York Public Library for the Performing Arts	1			
Claire Tow Theater	Lincoln Center Theater	1	1		
Clark Studio Theater	Samuel B. & David Rose Building	1			
Damrosch Park	Lincoln Center	1			
Dance Division Studios	The Juilliard School		6		
Daniel & Joanna S. Rose Studio	Samuel B. & David Rose Building	1			
David Geffen Hall	New York Philharmonic	1			
David H. Koch Theater	New York City Ballet	1			
David Rubenstein Atrium	POPS	1			
Dizzy's Club	Frederick P. Rose Hall	1			
Ellen and James S. Marcus Vocal Arts Studio	The Juilliard School		1		
Francesca Beale Theater	Elinor Bunin Munroe Film Center			1	
Frieda & Roy Furman Gallery	Samuel B. & David Rose Building				1
Harold and Mimi Steinberg Drama Studio	The Juilliard School		1		
Howard Gilman Theater	Elinor Bunin Munroe Film Center			1	
Irene Diamond Education Center	Jazz at Lincoln Center		3		
Jazz Room	The Juilliard School		1		
Judith Harris and Tony Woolfson Orchestral Studio	The Juilliard School		1		
Metropolitan Opera House	Metropolitan Opera	1			
Mitzi E. Newhouse Theater	Lincoln Center Theater	1			
Morse Recital Hall	The Juilliard School	1			
Paul Recital Hall	The Juilliard School	1			
Rose Theater	Frederick P. Rose Hall	1			
Rosemary & Meredith Wilson Theater	The Juilliard School	1			
NYCB	Samuel B. & David Rose Building		3		
Samuels Teaching Studio	Samuel B. & David Rose Building		1		
Stanley H. Kaplan Penthouse	Samuel B. & David Rose Building	1			
Starr Theater (Adrienne Arsht Stage)	Alice Tully Hall	1			
Stephanie P. McClelland Drama Theater	The Juilliard School	1			
The Appel Room	Frederick P. Rose Hall	1			
The Peter Jay Sharp Theater	The Juilliard School	1			
Third Floor Screening Room	New York Public Library for the Performing Arts			1	
Vivian Beaumont	Lincoln Center Theater	1			
Walter Reade Theater	Samuel B. & David Rose Building			1	
		22	18	4	2

Theatres + Stages

NAME	STAGES	ADDRESS	NOTES
47th Street Theatre	1	304 W 47th Street	
Actors Studio	1	432 W 44th Street	
Actors Temple Theatre	1	339 W 47th Street	
Ailey Citigroup Theater	1	405 W 55th Street	
Alliance of Resident Theatres / New York	2	502 W 53rd Street	
American Theatre of Actors	3	314 W 54th Street	
Anita's Way	1	135 W 42nd Street	
Ars Nova	1	511 W 54th Street	2 total, 1 in study area
Baryshnikov Arts Center	1	450 W 37th Street	
Beacon Theatre	1	2124 Broadway	
Birdland	2	315 W 44th Street	
Carnegie Hall	3	881 7th Avenue	
Castillo Theatre	1	543 W 42nd Street	Along Theatre Row.
Ed Sullivan Theater	1	1697 Broadway	A "listed theater" that qualifies as a "granting site" for TDR (ZR, Article 8, Chapter 1 § 81-742). Currently home to The Late Show with Stephen Colbert.
Ensemble Studio Theatre	1	545 W 52nd Street	
Five Angels Theater of The 52nd Street Project	1	789 10th Avenue	
Gerald W Lynch Theater	1	524 W 59th Street	Located in John Jay College. Used by Lincoln Center, including Lincoln Center Festival and Mostly Mozart Festival.
The Harold and Miriam Steinberg Center for Theatre	2	111 W 46th Street	Owned and managed by Roundabout Theatre Company
Intar Theatre	1	500 W 52nd Street	
Irish Arts Center	1	553 W 51st Street	In the process of constructing a new center that will adjoin their existing building
Laurie Beechman Theatre	1	407 W 42nd Street	Dinner theatre, in the basement of Manhattan Plaza housing complex. Along Theatre Row.
Manhattan Movement & Arts Center	1	248 W 60th Street	
Marjorie S. Deane Little Theater	1	10 W 64th Street	In The West Side YMCA
Medicine Show Theatre + Normal Ave	1	545 W 52nd Street	
Merkin Hall at Kaufman Music Center	1	129 W 67th Street	
New Victory Theater	1	209 W 42nd Street	A "listed theater" that does not qualify as a "granting site" for TDR (ZR, Article 8, Chapter 1 § 81-742). Formerly the Victory Theatre. Now, an off-Broadway theatre for kids and families.
New World Stages	5	340 W 50th Street	
New Yiddish Rep's Cyrus and Rose Feldman Studio Theater	1	315 W 39th Street	
New York City Center	1	131 W 55th Street	A "listed theater" that qualifies as a "granting site" for TDR (ZR, Article 8, Chapter 1 § 81-742). Hosts Lincoln Center Festival events.

9. Appendix

9.1 List of cultural spaces in the study area

Theatres + Stages

NAME	STAGES	ADDRESS	NOTES
Playwrights Horizons	2	416 W 42nd Street	Along Theatre Row. Playwrights Horizons has a theatre at its downtown location.
Radio City Music Hall	1	1260 Sixth Avenue	
Roy Arias Stages	2	711 7th Avenue	
Second Stage Theater	3	See Notes.	Manages three theatres: McGinn/Cazale Theater (2162 Broadway), Tony Kiser Theater (305 W 43rd Street), Hayes Theater (240 W 44th Street)
St. Luke's Theatre	1	308 W 46th Street	
Stage 42	1	422 W 42nd Street	Along Theatre Row.
Stage 48	1	605 W 48th Street	
Sony Hall	1	235 W 46th Street	
Terminal 5	1	610 W 56th Street	
The Barrow Group	1	312 W 36th Street	
The Duke on 42nd Street	1	229 W 42nd Street	
The Iridium	1	1650 Broadway	
The Pershing Square Signature Center	3	480 W 42nd Street	Along Theatre Row.
The Tank	2	312 W 36th Street	
Theatre 71	1	152 W 71st Street	Located in Church of the Blessed Sacrament
The Theater Center	2	1627 Broadway	
The Triad Theater	1	158 W 72nd Street	
Theatre at St. Clement's	1	423 W 46th Street	
Theatre Row Building	6	410 W 42nd Street	Along Theatre Row.
Upright Citizens Brigade	1	555 W 42nd Street	
Westside Theater	2	407 W 43rd Street	
	75		

Broadway

NAME	STAGES	ADDRESS	NOTES
Al Hirschfeld	1	302 W 45th Street	Formerly the Martin Beck Theatre
Ambassador	1	215 W 49th Street	
American Airlines	1	229 W 42nd Street	Formerly the Selwyn Theatre. A "listed theater" that does not qualify as a "granting site" for TDR (ZR, Article 8, Chapter 1 § 81-742).
August Wilson	1	245 W 52nd Street	Formerly the Virginia Theatre.
Barrymore	1	243 W 47th Street	
Belasco	1	111 W 44th Street	
Bernard B. Jacobs	1	242 W 45th Street	Formerly the Royale Theatre.
Biltmore	1	261 W 47th Street	
Booth	1	222 W 45th Street	
Broadhurst	1	235 W 44th Street	
Broadway	1	1681 Broadway	

Broadway

NAME	STAGES	ADDRESS	NOTES
Brooks Atkinson	1	256 W 47th Street	
Circle in the Square	1	312 W 36th Street	Not a "listed theater" in the Theater Subdistrict (ZR, Article 8, Chapter 1 § 81-742)
Cort	1	138 W 48th Street	
Eugene O'Neill	1	230 W 49th Street	
Gerald Schoenfeld	1	236 W 45th Street	Formerly the Plymouth Theatre.
Gershwin	1	423 W 46th Street	Not a "listed theater" in the Theater Subdistrict (ZR, Article 8, Chapter 1 § 81-742)
Golden	1	252 W 45th Street	
Helen Hayes	1	240 W 44th Street	
Hudson	1	139 W 44th Street	
Imperial	1	249 W 44th Street	
Longacre	1	220 W 48th Street	
Lunt-Fontanne	1	205 W 46th Street	
Lyceum	1	149 W 45th Street	
Lyric	1	213 W 42nd Street	A "listed theater" that does not qualify as a "granting site" for TDR (ZR, Article 8, Chapter 1 § 81-742).
Majestic	1	245 W 44th Street	
Marquis	1	210 W 46th Street	Not a "listed theater" in the Theater Subdistrict (ZR, Article 8, Chapter 1 § 81-742)
Minskoff	1	200 W 45th Street	Not a "listed theater" in the Theater Subdistrict (ZR, Article 8, Chapter 1 § 81-742)
Music Box	1	239 W 45th Street	
Nederlander	1	208 W 41st Street	
Neil Simon	1	250 W 52nd Street	
New Amsterdam	1	214 W 42nd Street	A "listed theater" that does not qualify as a "granting site" for TDR (ZR, Article 8, Chapter 1 § 81-742). The Roof Garden has been transformed into offices for Disney.
Palace	1	1564 Broadway	
Richard Rodgers	1	226 W 46th Street	Formerly the Forty-Sixth Street Theatre.
Shubert	1	225 W 44th Street	
St. James	1	246 W 44th Street	
Stephen Sondheim	1	124 W 43rd Street	Formerly the Henry W. Miller Theatre.
Studio 54	1	254 W 54th Street	
Vivian Beaumont	1	150 W 65th Street	Not a "listed theater" in the Theater Subdistrict (ZR, Article 8, Chapter 1 § 81-742). Located at Lincoln Center.
Walter Kerr	1	225 W 48th Street	Formerly the Ritz Theatre
Winter Garden	1	1634 Broadway	
	41		

9. Appendix

9.1 List of cultural spaces in the study area

Rehearsal studios

NAME	STUDIOS	ADDRESS	NOTES
244 Rehearsal Studios NY	14	244 W 54th Street	
Actors' Equity Association	2	165 W 46th Street	
A.R.T. / NY - Spaces@520	5	520 Eighth Avenue	Discounts available for members
Baryshnikov Arts Center	5	450 W 37th Street	Discount for nonprofit groups
Boulevard Carroll	7	625 W 55th Street	
MTC's Creative Center	4	311 W 43rd Street	Discount for nonprofit groups
The DiMenna Center	5	450 W 37th Street	
Kaufman Music Center	3	129 W 67th Street	
Manhattan Movement & Arts Center	7	248 W 60th Street	
Michiko Rehearsal Studios	13	149 W 46th Street	
New 42nd Street Studios	14	229 W 42nd Street	
New York City Center Studios	3	131 W 55th Street	Discounts for non-profit dance and music rehearsal, applicable only Mon-Sat, 6-10 PM and Sun, 10AM - 10PM
Open Jar Studios	21	1601 Broadway	
Pearl Studios NYC	57	500 & 519 Eighth Ave	Discount for union members and nonprofit groups
Playwrights Horizons	1	416 W 42nd Street	Discounts for nonprofit groups. Playwrights Horizons has 13 rehearsal spaces at its downtown location.
Primary Stages	2	307 W 38th Street	Discounts for nonprofit groups
Ripley-Grier Studios	92	See Notes.	Four locations: 520 Eighth Avenue, 305 W 38th Street, 939 Eighth Avenue, 131 W 72nd Street
Roundabout	3	115 W 45th Street	
Second Stage Theater	1	305 W 43rd Street	
Shetler Studios & Theatres	35	244 W 54th Street	Discounts for off-peak bookings between 9-11AM
Studios 353	7	353 W 48th Street	
Sunlight Studios	8	321 W 44th Street	Discounts for nonprofit groups
The Artist Co-op	2	500 W 52nd Street	Discounts for members
The Pershing Square Signature Center	2	480 W 42nd Street	
The Theater Center	2	1627 Broadway	
Theatre Row Rehearsal Studios	6	410 W 42nd Street	Discounts for nonprofit groups, productions performing at Theatre Row, and day-of rentals
	321		

Office space for artists and housing complexes

NAME	ADDRESS	NOTES
Spaces@520	520 Eighth Avenue	Occupied by 22 member companies of A.R.T. / New York
The Artist Co-op	500 W 52nd Street	Membership model
Amsterdam Houses	240 W 65th Street	NYCHA public housing development
Dorothy Ross Friedman Residence	475 W 57th Street	Supportive housing to low-income groups including seniors, working professionals, and people with HIV/AIDS
Harborview Terrace	520 W 56th Street	NYCHA public housing development
Manhattan Plaza	400 W 43rd Street	70 percent occupied by performing artists

Dance

NAME	ADDRESS	NOTES
Ballet Arts Center for Dance	130 West 56th Street	At City Center Theater
Bollywood Dance America	265 W 37th Street	
Bollywood Axion	520 8th Avenue	At Ripley Grier Studios
Broadway Dance Center	322 W 45th Street	Not for rent
Dance With Me Midtown	37 W 37th Street	
DanceSport	230 W 39th Street	
Dardo Galletto Studios	151 W 46th Street	Not for rent
Fred Astaire Dance Studios	174 W 72nd Street	Four locations across the city, not for rent
House of Movement	500 8th Avenue	At Pearl Studios
Salsa Classes NYC	520 8th Avenue	
Steps on Broadway	2121 Broadway	
Studio Maestro	48 W 68th Street	
The Ailey Studios	311 W 43rd Street	Home to Alvin Ailey, offers discount for nonprofit groups
West Side Dance Project	412 W 42nd Street	At Theatre Row
Zack's Dance Loft	35 W 38th Street	

Public schools

NAME	ADDRESS	NOTES
Fiorello H. LaGuardia High School of Music & Art and Performing Arts	100 Amsterdam Ave	Arts-focused curriculum
Martin Luther King Jr. Educational Campus - High School of Arts and Technology	122 Amsterdam Ave	Arts-focused curriculum
Professional Performing Arts High School	328 W 48th Street	Arts-focused curriculum
PS/IS 191 - The Riverside School for Makers and Artists	300 W 61st Street	Arts-focused curriculum
Repertory Company High School for Theatre Arts	123 W 43rd Street	Arts-focused curriculum
Special Music School (P.S. 859)	129 W 67th Street	Arts-focused curriculum
Beacon High School	522 W 44th Street	
Independence High School	850 10th Avenue	
Jacqueline Kennedy Onassis High School	120 W 46th Street	
P.S. 035	317 W 52nd Street	
P.S. 051 Elias Howe	525 W 44th Street	
P.S. 087 William Sherman	160 W 78th Street	
P.S. 111 Adolph S. Ochs	440 W 53rd Street	
P.S. 199 Jessie Isador Straus	270 W 70th Street	
P.S. 452	210 W 61st Street	
Success Academy Charter School - Hudson Yards	500 W 41st Street	
The Anderson School	100 W 77th Street	
The Urban Assembly School of Design and Construction	525 W 50th Street	
Urban Assembly Gateway School for Technology	439 W 49th Street	
West End Secondary School	227-243 W 61st Street	

9. Appendix

9.2 Brooklyn Cultural District organizations

651 ARTS
A Public Space
A.R.T./New York - South
Oxford Space
ActNow Foundation
American Opera Projects
BAM
Bang on a Can
BOMB Magazine
BRIC
Brooklyn Arts Council
Brooklyn Ballet
Brooklyn Historical
Society
Brooklyn Music School
Brooklyn Navy Yard/
BLDG92
Brooklyn Youth Chorus
Dancewave
Dieu Donn  Paper Mill,
Inc.
DreamStreet Theatre
Emmanuel Baptist
Church Jazz Vespers
En Garde Arts
Encompass New Opera
Theatre
EPIC Players
Gallim Dance Company,
Inc.
Harvestworks, Inc
Irondale Ensemble
Project
ISSUE Project Room
Jack Arts, Inc.
Jamel Gaines Creative
Outlet
Kumble Theater for the
Performing Arts
Mark Morris Dance
Group
MoCADA
Modern-Day Griot
Theatre Co.
New York Transit
Museum
NY Writers Coalition
Open Source Gallery, Inc.
Recess
RestorationART
Roulette Intermedium
Smack Mellon
StoryCorps
The Actor's Fund
The Center for Fiction
The Civilians
The Knights
Theater 2020
Theater Mitu
Theatre for a New
Audience
Triangle Arts Association
Trilok Fusion ARTs
Urban Bush Women
UrbanGlass
ViBe Theater Experience
White Bird Productions

9.3 East 4th Cultural District organizations

ABC No Rio
Alpha Omega Theatrical
Dance Company
Art Loisaide Foundation
Artists Alliance Inc.
Arts for Art
Below the Grid Lab
Center for Remembering
and Sharing
Clemente Soto V lez
Cultural & Educational
Center
Cooper Square
Committee
Cooper Square Mutual
Housing Association
Creative Time
Dixon Place
Dorill Initiative
Downtown Art
Duo Multicultural Arts
Center
East Village Art View
East Village Community
Coalition
Fourth Arts Block
FRIGID New York
Good Old Lower East
Side (GOLES)
Grand Street Settlement
Green Map System
Greenwich Village
Society for Historic
Preservation (GVSHIP)
Hemispheric Institute of
Performance and Politics
IATI Theater
La MaMa E.T.C.
Loisaide, Inc.
Lower East Side Girls
Club
Mabou Mines
Magnum Foundation
Mark DeGarmo Dance
More Art
MoustacheCat Dance
Movement Research
Moving for Life
New York Theatre
Workshop
Nuyorican Poets Cafe
The Art, Education, and
Community Practice
Program at NYU
Steinhardt School of
Culture, Education, and
Human Development
Performance Space NY
Phoenix Theatre
Ensemble
The Poetry Project
Rod Rodgers Dance
Company
Swiss Institute
Teatro C rculo
The Ukrainian Museum
Third Street Music
School Settlement
University Settlement –
The Performance Project
The Wild Project
Works in Progress NYC
WOW Caf  Theatre

9.4 List of interviewees

NAME	TITLE
Beth Allen	Executive Director of the Downtown Brooklyn Arts Alliance
Michael Banta	Production Manager at Barnard College
Ted Berger	Executive Director Emeritus of New York Foundation for the Arts, Executive Director of NYCCreates, Board Treasurer of the Joan Mitchell Foundation
Joshua Dachs	Principal at Fisher Dachs Associates
Ryan Gilliam	Executive Director of FABnyc and Downtown Art
Russell Granet	President & CEO at New 42nd Street
David Henry Hwang	Member of Theater Subdistrict Council, artist (playwright, screenwriter, television writer, and librettist), and Associate Professor at Columbia University
Barbara Janowitz	Program Administrator of the Theater Subdistrict Council
David Karnovsky	Partner at Fried Frank and Adjunct Professor at Columbia University
Ellen Leszynski	Senior Manager of Institutional Advocacy at the Brooklyn Academy of Music
Adam Levi	Contract Affairs Representative of the Stage Directors and Choreographers Society
Regina Myer	President of the Downtown Brooklyn Partnership
Seret Scott	Artist and Second Vice President of the Stage Directors and Choreographers Society
Greg Winkler	Technical Director at Barnard College

9.5 List of open-ended interview questions

Cultural District

1. What have been the most successful initiatives to take place within the District?
2. How has programming in the District evolved?
3. What metrics are used to measure success of these projects and success of the District?
4. How do you sustain community involvement and gather community input?
5. How does the community influence your programming and the District's success?
6. What efforts are in place to sustain artmaking nearby? Do you find this to be an important part of the district?
7. How do you keep artists and arts and cultural organizations local?
8. What does the "cultural district" designation mean to you? How do you use it?

Artists

1. What is the role of the artist in NYC? What could the City be doing differently to help the arts?
2. What are the current needs of NYC artists?
3. What kind of cultural space is needed? What does this space need to be equipped with to be useful for your work?
4. What are your thoughts on cultural districts and creative placemaking? What role should artists have in them?

Space

1. What are the essential tools and technology for a cultural space to be functional?
2. What is the ideal size and capacity of this space?
3. In your experience, what makes or breaks a cultural space?

9. Appendix

9.6 Potential users of the ACCID

Performing arts			
NAME	STREET	ZIP	NTEE
ARTISTS STRIVING TO END POVERTY	165 W 46TH ST STE 1310	10036	A60
BRIDGELIGHT ARTS	45 W 75TH ST APT B	10023	A60
BROADWAY ARTISTS CONNECTION	151 W 74TH ST APT 1A	10023	A60
CHERRY ORCHARD FESTIVAL FOUNDATION	45 ROCKEFELLER PLZ STE 2000	10111	A60
COLLABORATIVE PROJECTS	230 WEST 38TH STREET FL 14	10018	A60
DREAMGATES CHILDRENS MOVEMENT	178 COLUMBUS AVE UNIT 231021	10023	A60
EAR TO THE EARTH LTD	150 W END AVE APT 20K	10023	A60
LANECOARTS	225 WEST END AVE	10023	A60
LOOKING GLASS THEATER	230 WEST 38TH STREET FL 14	10018	A60
MADE TO MOVE	165 WEST 66TH STREET	10023	A60
NATIONAL MUSIC THEATRE NETWORK	36 W 44TH ST STE 1010A	10036	A60
ONE HEALING ARTS COMPANY	406 WEST 45 SREET 5D	10036	A60
PIED PIPER CHILDRENS THEATRE	1095 AVE OF THE AMERICAS FL 29	10036	A60
ROSIES THEATER KIDS	445 W 45TH ST	10036	A60
SEMPlice PLAYERS LTD	170 W 74TH ST APT 1003	10023	A60
SOCIETY OF VOICE ARTS AND SCIENCES	1697 BROADWAY NO 500	10019	A60
SOUTHAMPTON ARTS FESTIVAL	35 W 64TH ST APT 7F	10023	A60
THE LYRIC CHAMBER MUSIC SOCIETY OF NY	20 WEST 64TH STREET	10023	A60
CHASHAMA	ONE BRYANT PARK 49TH FLOOR	10036	A600
WATERMARK THEATER	1375 BROADWAY 6TH FL	10018	A600
ASCAP FOUNDATION	250 W 57TH ST	10107	A60J
THE PRESENT THEATRE COMPANY	PO BOX 1022	10116	A60Z
MARK STUART DANCE THEATRE	450 W 42ND STREET	10036	A61
NOREE PERFORMING ARTS	146 W 57TH ST APT 58B	10019	A61
PERRY STREET THEATRE COMPANY	1650 BROADWAY STE 700 # 805	10019	A61
STUTTERING ASSOCIATION FOR THE YOUNG	247 WEST 37TH STREET FL 5	10018	A61
WINGSPAN ARTS	630 9TH AVE	10036	A61
CARNEGIE HALL CORPORATION	881 SEVENTH AVENUE	10019	A610
NEW YORK CITY CENTER	130 WEST 56TH STREET FL 9	10019	A610
ANATOLIAN FOLK TOUR	400 W 43RD ST APT 41J	10036	A62
DANCE SPOTLIGHT	156 44TH ST	10036	A62
EQUILATERAL THEATRE COMPANY	400 W 37TH ST	10018	A62
ERYC TAYLOR DANCE	450 WEST 42ND ST	10036	A62
GENERAL MISCHIEF DANCE THEATRE	520 8TH AVE RM 333	10018	A62
HIGHER GROUNDS PROJECTS	325 WEST 38TH STREET	10018	A62
LATSKY DANCE	400 W 43RD ST APT 21S	10036	A62
MINDLEAPS	315 W 36TH APT 3R	10018	A62
OPENHOUSE DANCE FESTIVAL	156 W 44TH ST APT 3	10036	A62
STEPS BEYOND FOUNDATION	2121 BROADWAY FL 3	10023	A62
TAKE DANCE COMPANY	470 W 62ND ST APT 3B	10069	A62
ALVIN AILEY DANCE FOUNDATION	405 W 55TH ST	10019	A620

Performing arts

NAME	STREET	ZIP	NTEE
PARSONS DANCE FOUNDATION	229 WEST 42ND ST STE 800	10036	A620
THE AMERICAN SPANISH DANCE THEATRE	356 WEST 45TH STREET	10036	A620
THRESHOLD DANCE PROJECTS	229 W 42ND ST STE 502	10036	A620
TRISHA BROWN COMPANY	315 W 39TH ST RM 908	10018	A620
PARTNER DANCE EDUCATION FUND	1845 BROADWAY	10023	A62I
DANCING CLASSROOMS	1350 AVENUE OF THE AMERICAS	10019	A62Z
LUBOVITCH DANCE FOUNDATION	229 WEST 42ND STREET	10036	A62Z
BALLET AND BEYOND NYC	309 W 75TH ST APT 5	10023	A63
NEW CHAMBER BALLET	304 W 56TH ST APT 1A	10019	A63
ACTORS CENTER	520 8TH AVE RM 312	10018	A65
ALL FOR ONE THEATER FESTIVAL	1650 BROADWAY STE 1210	10019	A65
ALLOY THEATER COMPANY	617 9TH AVE APT 4N	10036	A65
AMERICAN BARD THEATER COMPANY	520 8TH AVE RM 335	10018	A65
AMERICAN FRIENDS OF CHICKENSHED	1441 BROADWAY SUITE 5037	10018	A65
AMERICAN STUDIO THEATER	1411 BROADWAY FL 9	10018	A65
APPLES AND ORANGES ART	230 W 56TH ST APT 55E	10019	A65
ARS NOVA THEATER I	511 W 54TH ST	10019	A65
BLESSED UNREST THEATRE	530 W 45TH ST APT 4G	10036	A65
BROAD HORIZONS THEATRE COMPANY	PO BOX 2197	10036	A65
CAVE THEATRE CO	PO BOX 1165	10116	A65
CLIPLIGHT THEATER COMPANY	484 W 43RD ST APT 16D	10036	A65
EPIC THEATRE CENTER	55 W 39TH ST RM 302	10018	A65
EYEBLINK ENTERTAINMENT	350 W 43RD ST APT 32G	10036	A65
FAT KNIGHT THEATRE	400 W 43RD ST APT 36S	10036	A65
FAULT LINE THEATRE	520 8TH AVE RM 318	10018	A65
GALLERY OF ANGELS	2109 BROADWAY	10023	A65
INVISIBLE GIRLS THEATRE COMPANY	135 W 74TH ST APT 2F	10023	A65
ISLE OF SHOALS PRODUCTIONS	119 WEST 72ND STREET 457	10023	A65
KEEN THEATER COMPANY	520 8TH AVE RM 328	10018	A65
KINDRED SPIRITS FOUNDATION	170 W END AVE APT 16D	10023	A65
MASTERWORKS THEATER COMPANY	151 W 46TH ST STE 800	10036	A65
MATTHEW COROZINE STUDIO THEATRE	357 W 36TH ST RM 202	10018	A65
NEW YORK THEATRE BARN	520 EIGHTH AVENUE	10018	A65
NIKITA PRODUCTIONS	600 5TH AVE FL 10	10020	A65
OFF-BROADWAY THEATRE ALLIANCE	234 W 44TH STREET	10036	A65
OPEN BAR THEATRICALS LTD	1650 BROADWAY STE 510	10019	A65
ORACULAR THEATRE	1 WEST 67TH STREET APT 506	10023	A65
ORIGIN THEATRE COMPANY	520 EIGHT AVENUE	10018	A65
OUT OF THE BOX THEATRICALS	250 W 75TH ST	10023	A65
PANTOMONIUM	30 WEST 61 STREET	10023	A65
PARTIAL COMFORT PRODUCTIONS	520 8TH AVENUE	10018	A65

9. Appendix

9.6 Potential users of the ACCID

Performing arts			
NAME	STREET	ZIP	NTEE
PECCADILLO THEATER COMPANY	423 W 46TH ST	10036	A65
PLAY PRODUCTION COMPANY	321 W 44TH ST STE 802	10036	A65
PLAYERS THEATRE COLLABORATIVE	346 W 56TH ST APT 1A	10019	A65
PLAYWRIGHTS REALM	520 8TH AVE RM 320	10018	A65
PREMIER PERFORMING ARTS	888 8TH AVE APT 11G	10019	A65
PROJECT Y THEATRE	520 8TH AVE RM 334	10018	A65
PURE CREATIVE ARTS	315 WEST 47TH STREET FL 4	10036	A65
RISING CIRCLE THEATER COLLECTIVE	PO BOX 231076	10023	A65
ROYAL FAMILY PRODUCTIONS	145 WEST 46TH ST 3	10036	A65
ROYAL NATIONAL THEATRE	1411 BROADWAY FL 9	10018	A65
SCANDINAVIAN AMERICAN THEATER COMPANY	520 8TH AVE RM 311	10018	A65
SHADY LANE PRODUCTIONS	406 W 45TH ST APT 4C	10036	A65
SHE NYC ARTS	121 WEST 36TH STREET STE 431	10018	A65
SHRUNKEN SHAKESPEARE COMPANY	42 W 72ND ST	10023	A65
THE ACCIDENTAL REPERTORY THEATER	555 8TH AVE RM 810	10018	A65
THE TANK LTD	312 WEST 36TH STREET FL 1	10018	A65
THEATER LAB	357 WEST 36TH STREET	10018	A65
THEATRE OF THE OPPRESSED NYC	758 8TH AVE STE 300	10036	A65
THROUGHLINE ARTISTS	15 WEST 53RD STREET NO 22F	10019	A65
TOSOS II	688 TENTH AVE	10019	A65
TRANSPORT GROUP	520 8TH AVE RM 305	10018	A65
VITAL THEATRE COMPANY	410 WEST 42ND STREET STE 4-4	10036	A65
WATERWELL PRODUCTIONS	330 W 42ND ST STE 2301	10036	A65
ZEUSS THIGH LTD	PO BOX 237166	10023	A65
52ND STREET PROJECT	789 10TH AVE	10019	A650
AMAS MUSICAL THEATRE	257 WEST 52ND STREET FL 5	10019	A650
E N A C T	630 9TH AVE STE 305	10036	A650
ENSEMBLE STUDIO THEATRE	549 W 52ND ST FL 2	10019	A650
THE ACTING COMPANY	630 9TH AVE STE 803B	10036	A650
LARK THEATRE COMPANY	311 W 43RD ST STE 406	10036	A650
MANHATTAN THEATRE CLUB	311 W 43RD ST FL 8	10036	A650
MINT THEATER COMPANY	330 W 42ND ST STE 1210	10036	A650
MIRANDA THEATRE COMPANY	661 10TH AVE APT 2D	10036	A650
NEW FEDERAL THEATER	543 W 42ND ST	10036	A650
NEW PROFESSIONAL THEATRE	229 W 42 ST	10036	A650
PAN ASIAN REPERTORY THEATRE	520 8TH AVE RM 314	10018	A650
PLAYWRIGHTS HORIZONS	416 W 42ND ST	10036	A650
PRIMARY STAGES COMPANY	307 W 38TH ST RM 1510	10018	A650
PROSPECT THEATER COMPANY	520 8TH AVE LBBY 3	10018	A650
ROUNABOUT THEATRE COMPANY	231 WEST 39TH ST FL 12	10018	A650
SARATOGA INT'L THEATER INSTITUTE	520 8TH AVE 3RD FLOOR STE 310	10018	A650

Performing arts

NAME	STREET	ZIP	NTEE
SECOND STAGE THEATRE	1501 BROADWAY STE 518	10036	A650
SIGNATURE THEATRE COMPANY	480 W 42ND ST	10036	A650
THE DIRECTORS COMPANY	330 W 42ND ST STE 1804	10036	A650
STORM THEATRE	32 W 72ND ST APT 2B	10023	A650
TECTONIC THEATER PROJECT	520 8TH AVENUE	10018	A650
THE 42ND STREET WORKSHOP	421 8TH AVE UNIT 53	10116	A650
THE BROADWAY LEAGUE FOUNDATION	729 SEVENTH AVENUE FL 5	10019	A650
THE WOMENS PROJECT & PRODUCTIONS	55 WEST END AVENUE	10023	A650
SUMMONERS ENSEMBLE	300 W 49TH ST APT 807	10019	A65I
THEATRE AUTHORITY	729 7TH AVE STE 10TH FL	10019	A65J
DEEP ARTS	115 W 45TH STREET	10036	A65Z
MANHATTAN CLASS COMPANY	511 W 52ND ST	10019	A65Z
MEDICINE SHOW THEATRE ENSEMBLE	549 W 52ND ST 3RD FL	10019	A65Z
NEW PERSPECTIVES THEATRE COMPANY	456 W 37TH ST STE GROUND FLR	10018	A65Z
SECOND GENERATION PRODUCTIONS	PO BOX 391	10018	A65Z
ABSOLUTE ENSEMBLE LTD	161 WEST 61ST STREET	10023	A68
ALAUDA ARTSHARE	PO BOX 230711	10023	A68
ASSOC. OF CLASSICAL MUSICIANS AND ARTISTS	220 RIVERSIDE BOULEVARD	10069	A68
AMERICAN FRIENDS OF TEATRO ALLA SCALA	MLB TAX LLC 1180 6TH AVE NO 865	10036	A68
ARION CHAMBER MUSIC	165 WEST END AVE	10023	A68
CHAMBERMUSICNY	PO BOX 230736	10023	A68
CLASSICAL SAXOPHONE PROJECT	353 WEST 48TH STREET	10036	A68
DUPLEXITY CHAMBER PROJECT	205 W END AVE APT 5W	10023	A68
EIGHT STRINGS AND A WHISTLE	937 EIGHTH AVE	10019	A68
EMF INSTITUTE LTD	150 W END AVE APT 20K	10023	A68
FRENCH-AMERICAN PIANO SOCIETY	1501 BROADWAY	10036	A68
GETTING TO CARNEGIE	2109 BROADWAY APT 5157	10023	A68
HARMONY PROGRAM	1700 BROADWAY FL 39	10019	A68
ILONA FEHER FOUNDATION	104 W70TH STREET 7H	10023	A68
MELODIA WOMENS CHOIR OF NYC	446 W 47TH ST APT 1B	10036	A68
MOHAWK VALLEY SOCIETY FOR LIVE MUSIC	322 WEST 48TH STREET FL 6	10036	A68
MUSIC ACCORD	340 W 55TH STREET ROOM 10	10019	A68
MUSIC KITCHEN - FOOD FOR THE SOUL	HOLY TRINITY LUTHERAN CHURCH	10023	A68
MUSICIANS ACROSS BORDERS	201 WEST 72ND STREET NO 4-O	10023	A68
MUSICIANS ON CALL	110 W 40TH ST RM 702	10018	A68
MUSICTALKS	304 W 75TH ST APT 7D	10023	A68
NEW ASIA CHAMBER MUSIC SOCIETY	301 W 53RD ST APT 7K	10019	A68
NEW DOCTA	25 W 64TH ST APT 7D	10023	A68
NY CONCERT ARTISTS & ASSOCIATES	101 W END AVE APT 16G	10023	A68
NOUVEAU CLASSICAL PROJECT	435 W 57TH ST APT 3L	10019	A68
PIANO EVENINGS WITH DAVID DUBAL	323 WEST 75TH STREET NO APT 7E	10023	A68

9. Appendix

9.6 Potential users of the ACCID

Performing arts			
NAME	STREET	ZIP	NTEE
QUOGUE CHAMBER MUSIC	61 WEST 62ND ST	10023	A68
RON CARTER FINDING THE RIGHT NOTES	119 WEST 72D STREET	10023	A68
SING FOR HOPE	575 8TH AVE RM 1812	10018	A68
TURECK INTERNATIONAL BACH COMPETITION	23 WEST 73RD STREET SUITE 701	10023	A68
VERDI SQUARE FESTIVAL CORP	91 CENTRAL PARK W	10023	A68
VIOLONCELLO SOCIETY	PO BOX 231588	10023	A68
WOMEN IN MUSIC	322 W 57TH ST APT 47H	10019	A68
LANG LANG INTERNATIONAL MUSIC	215 W 40TH ST RM 1101	10018	A680
LEHIGH VALLEY JAZZ REPERTORY ORCHESTRA	400 WEST 43RD STREET	10036	A680
MANHATTAN CHAMBER ORCHESTRA	PO BOX 237076	10023	A680
MELODY FOR DIALOGUE	32 WEST 40TH STREET	10018	A680
YOUNG CONCERT ARTISTS	1776 BROADWAY STE 1500	10019	A680
BRIDGEHAMPTON CHAMBER MUSIC	850 7TH AVE STE 700	10019	A68Z
EARLY MUSIC FOUNDATION	10 W 68TH ST	10023	A68Z
GEORGE LONDON FOUNDATION FOR SINGERS	157 COLUMBUS AVENUE SUITE 519	10023	A68Z
OPUS 118 HARLEM SCHOOL OF MUSIC	129 W 67TH ST	10023	A68Z
RICHARD WAGNER SOCIETY OF NEW YORK	PO BOX 230949	10023	A68Z
SI-YO MUSIC SOCIETY FOUNDATION	157 COLUMBUS AVENUE 4TH FLOOR	10023	A68Z
WHYHUNGER	505 8TH AVE RM 2100	10018	A68Z
AMERICAS DREAM CHAMBER ARTISTS	185 W END AVE APT 15K	10023	A69
LITHA SYMPHONY ORCHESTRA	PO BOX 8085	10116	A69
NEW AMSTERDAM SYMPHONY ORCHESTRA	161 W 54TH ST APT 1203	10019	A69
NEW YORK CHAMBER MUSIC FESTIVAL	PO BOX 231284	10023	A69
NEW YORK CLASSICAL PLAYERS	1 COLUMBUS PL APT S11E	10019	A69
RIVERSIDE ORCHESTRA	320 W 38TH ST APT 219	10018	A69
SOUND POTENTIAL	104 W70TH STREET	10023	A69
AMERICAN SYMPHONY ORCHESTRA	263 W 38 ST	10018	A690
JUPITER SYMPHONY OF NEW YORK	155 W 68TH ST APT 319	10023	A690
NEW YORK YOUTH SYMPHONY	110 W 40TH ST RM 1503	10018	A690
THE LITTLE ORCHESTRA SOCIETY	6309TH AVE STE 807	10036	A690
AMERICAN FRIENDS OF THE DONIZETTI OPERA	277 W END AVE APT 11A	10023	A6A
AMORE OPERA	PO BOX 231368	10023	A6A
CITY LYRIC OPERA	55 W END AVE APT 7K	10023	A6A
CONCERTS IN MOTION	PO BOX 231097	10023	A6A
EMPIRE STATE ARTS FOUNDATION	211 W 56TH ST	10019	A6A
GRAND STAGE INTERNATIONAL	2109 BROADWAY APT 306	10023	A6A
MARTINA ARROYO FOUNDATION	200 CENTRAL PARK SOUTH	10019	A6A
NEW YORK LYRIC OPERA THEATRE	PO BOX 237027	10023	A6A
RICHARD TUCKER MUSIC FOUNDATION	1790 BROADWAY STE 715	10019	A6A
AMERICAN OPERA MUSICAL THEATER CO	175 W 60TH ST APT 28F	10023	A6A0
MAGIC CIRCLE OPERA REPRETORY ENSEMBLE	200 W 70TH ST APT 6C	10023	A6A0

Performing arts

NAME	STREET	ZIP	NTEE
NEW YORK CITY OPERA	142 W 57TH ST 11TH FL	10019	A6AO
TEATRO GRATTACIELO	2 RIVERSIDE DR APT 2C	10023	A6AO
METROPOLITAN OPERA CLUB	LINCOLN CTR	10023	A6AI
OPERA INDEX	PO BOX 237153	10023	A6AJ
THE OPERA FOUNDATION	CO MANNHEIM LLC 712 5TH AVE	10019	A6AJ
INTERNATIONAL VOCAL ARTS INSTITUTE	119 WEST 72ND STREET APT 313	10023	A6AP
C4 COLLECTIVE	500 W 52ND STREET	10019	A6B
CANTANYC	178 COLUMBUS AVE	10023	A6B
SINGNASIUM	675 9TH AVE APT 3B	10036	A6B
SINGSTRONG	529 W 42ND ST APT 7Z	10036	A6B
VOCAL EASE	240 W 73RD ST APT 1403	10023	A6B
YOUNG NEW YORKERS CHORUS	888 8TH AVE APT 65	10019	A6B
YOUNG PEOPLES CHORUS OF NYC	37 W 65TH ST	10023	A6B
YPC NATIONAL	37 WEST 65TH ST 2ND FLR	10023	A6B
MASTERVOICES	1441 BROADWAY SUITE 3024	10018	A6BO
NATIONAL CHORAL COUNCIL	1650 BROADWAY STE 301	10019	A6BC
ENSEMBLE FOR THE ROMANTIC CENTURY	214 W 50TH ST	10019	A6C
MANHATTAN WIND ENSEMBLE	630 9TH AVE STE 203	10036	A6C
RE-SOUNDINGS - A CHORAL MUSIC PROJECT	304 W 75TH ST APT 8B	10023	A6C
TSENOV CHAMBER ENSEMBLE	PO BOX 230665	10023	A6C
ST LUKES CHAMBER ENSEMBLE	450 WEST 37TH STREET SUITE 502	10018	A6CO
THE NEW YORK PERFORMING ARTS ACADEMY	500 8TH AVE 12TH FL	10018	A6E
CIRCLE IN THE SQUARE THEATRE SCHOOL	1633 BROADWAY	10019	A6EO
ELAINE KAUFMAN CULTURAL CENTER-LUCY MOSES SCHOOL FOR MUSIC AND DANCE	129 W 67TH ST	10023	A6EO
INTERNATIONAL INSTITUTE OF VOCAL ARTS	240 WEST 75TH ST	10023	A6EO
PERLMAN MUSIC PROGRAM	19 W 69TH ST APT 1101	10023	A6EO
PROFESSIONAL CHILDRENS SCHOOL	132 W 60TH ST	10023	A6EO
SCHOOL FOR STRINGS	419 W 54TH ST	10019	A6EO
STECHER AND HOROWITZ FOUNDATION	119 W 57TH ST STE 1401	10019	A6EO

9. Appendix

9.6 Potential users of the ACCID

Arts & Culture

NAME	STREET	ZIP	NTEE
ALTOS DE CHAVON CULTURAL CENTER	130 W 57TH ST APT 7A	10019	A20I
AMERICAN MODERN ENSEMBLE	400 W 43RD ST APT 39S	10036	A20
ARTIST COWORKING SPACE	500 W 52ND ST STE 3W	10019	A20
ARTSAHIMSA	145 CENTRAL PARK WEST	10023	A20
BORIS LURIE ART FOUNDATION	50 CENTRAL PARK WEST	10023	A20
BREAD & ROSES CULTURAL PROJECT	330 WEST 42ND STREET	10036	A200
CENTER FOR LATTER-DAY SAINT ARTS	PO BOX 230465	10023	A20
CENTRONYC	576 5TH AVE RM 903	10036	A20Z
CINEMINGA INTERNATIONAL	219 W 40TH ST	10018	A20
COMMUNITY WORKS	55 WEST END AVENUE	10023	A200
COUNTRY DANCE & SONG SOCIETY	444 W 54TH ST APT 7	10019	A200
ECO ART PROJECT	325 W 45TH STREET	10036	A20
ENTERTAINMENT FOR CHANGE	610 W 42ND ST APT 55A	10036	A20
FAOU FOUNDATION	247 W 37TH ST	10018	A20
GALLERY MC	549 WEST 52ND STREET 8TH FLOOR	10019	A20
GREAT CIRCLE PRODUCTIONS	41 W 72ND ST APT 16B	10023	A20
GROUP BR LIMITED	325 WEST 38TH STREET	10018	A20
HAMPSONG FOUNDATION	243 W 60TH ST APT 3F	10023	A20
HAND-EYE FUND LTD	1500 BROADWAY STE 2701	10036	A20
HELENE JOHNSON AND DOROTHY WEST FOUNDATION FOR ARTISTS IN NEED	484 W 43 STREET	10036	A20
HELLS KITCHEN CULTURAL CENTER	458 WEST 57TH STREET	10019	A20
IKEBANA INTERNATIONAL-NEW YORK CHAPTER	49 W 45TH STREET	10036	A20
JCHEN PROJECT	661 9TH AVE APT D	10036	A20
KUNCORPORATION	15 CENTRAL PARK W PH 40B	10023	A20
LILLY AWARDS FOUNDATION	1501 BROADWAY STE 701	10036	A20
MARINA ABRAMOVIC INSTITUTE	C/O GOLDGLIT 499 7TH AVE NO 14S	10018	A20
NATIONAL ASIAN AMERICAN THEATERFESTIVAL	520 8TH AVENUE	10018	A20
NAUTILUSTHINK	360 W 36TH ST APT 7S	10018	A20
NEW YIDDISH REPERTORY THEATER	315 W 39TH ST	10018	A20
NEW YORK FILM & MUSIC FOUNDATION	372 5TH AVE APT 3J	10018	A20
OPEN FUTURE INSTITUTE	301 WEST 57TH STREET	10019	A20
OPERA EBONY	2109 BROADWAY	10023	A20
PAVAROTTI FOUNDATION	150 CENTRAL PARK SOUTH NO 2301	10019	A20
PERFORMING ARTS MOSAIC	153 W 75TH ST APT 1A	10023	A20
PIECE BY PIECE PRODUCTIONS	C/O ANCHIN - 1375 BROADWAY	10018	A20
PIS GLOBAL CULTURE	25 W 39TH ST FL 14	10018	A20
PROJECT 142 CONCERT SERIES	142 W END AVE APT 15V	10023	A20
QUILTERS OF COLOR NETWORK OF NEW YORK	PO BOX 886	10116	A20
ROBOT HEART FOUNDATION	8 W 40TH ST FL 12	10018	A20
SITUATION PROJECT	469 7TH AVE	10018	A20

Arts & Culture

NAME	STREET	ZIP	NTEE
TENDU	37 W 46TH ST 2ND FL	10036	A20
THE NY KOREAN PERFORMING ARTS CENTER	142 WEST 49TH ST STE 210	10019	A200
THEATER OF LIGHT	160 W END AVE APT 21B	10023	A20
WEST SIDE CULTURAL CENTER	136 W 70TH ST APT 1	10023	A200

Arts education

NAME	STREET	ZIP	NTEE
4A ARTS	200 RIVERSIDE BLVD APT 25C	10069	A25
ACOUSTIC NEW WORD TRADITIONS LTD	C/O MANN - 400 WEST 43RD ST NO 26N	10036	A25
ART STORY FOUNDATION	253 W 73RD ST APT 13H	10023	A25
ART STUDENTS LEAGUE OF NEW YORK	215 W 57TH ST	10019	A250
ARTWORKS NYC	277 W END AVE APT 2C	10023	A25
CENTER FOR ARTS EDUCATION	266 W 37TH ST FL 9	10018	A250
CHESTNUT ART FOUNDATION	9 WEST 57TH STREET 31ST FLOOR	10019	A25
HARMONY PROJECT HUDSON	1430 BROADWAY STE 1208 ST	10018	A25
MICHAEL CHEKHOV ASSOCIATION	520 8TH AVE RM 305	10018	A25
MUSIC ON THE INSIDE	205 W END AVE APT 26V	10023	A25
NEW YORK SINGING TEACHERS ASSOCIATION	142 WEST END AVENUE	10023	A25
NEW YORK SONGSPACE LTD	106 W 75TH ST	10023	A25
PAAVO JARVI INT'L ARTS FOUNDATION	161 WEST 61ST STREET	10023	A25
REACHING FOR THE ARTS	PO BOX 20419	10023	A25
THE ARTS CONNECTION	520 8TH AVE RM 321	10018	A25Z
THE DEXTER GORDON SOCIETY	484 W 43RD ST APT 41S	10036	A25
TOUCHING HUMANITY	20 W 64TH ST APT 17L	10023	A25

Arts museum

NAME	STREET	ZIP	NTEE
ART CONNECTS NEW YORK	4 W 43RD ST	10036	A51
CURRENT MUSEUM OF ART	1411 BROADWAY 23RD FLOOR	10018	A51
DORIS DUKE FOUNDATION FOR ISLAMIC ART	650 FIFTH AVE 19TH FL	10019	A51
FELLOWSHIP FOR THE PERFORMING ARTS	630 9TH AVE STE 1409	10036	A51Z
INTERNATIONAL CENTER OF PHOTOGRAPHY	1114 AVENUE OF THE AMERICAS	10036	A510
INTERNATIONAL COUNCIL OF MOMA	11 W 53RD ST	10019	A51
MUSEUM OF ARTS AND DESIGN	2 COLUMBUS CIRCLE	10019	A510
MUSEUM OF MODERN ART	11 W 53RD ST	10019	A510

9. Appendix

9.7 Criteria for evaluation

FACTOR	DESCRIPTION	CAN/DOES THE CULTURAL SPACE...
Affordable space	Provide affordable options for artists in need of space	...accommodate affordability measures?
Define the overall character of the district	Promote the district's value within the city, and provide cues that help define its social and public value	...promote the district's mission and help define its value?
Empower existing institutions/industries	Include existing social capital as part of the strategy to build upon assets	...include or involve existing social capital?
Integrate community spaces	Offer comfortable, accessible, public and community space that provides necessary opportunities for social interactions outside of work	...incorporate public space?
Mixed-use programming	Serve as a multi-use space, potentially for retail, leisure, and social uses. This space can enliven districts by providing the community with spaces to share ideas across sectors	...be designed for mixed-use?
Public display of innovation	Present opportunities for innovation and performance to be displayed in or interacted with at street level. These spaces promote "open innovation" and enable community members to learn from and adapt to the actions of their visible peers	...encourage open innovation?
Encourage "strong" ties	Encourage "strong" ties between artists by consolidating firms and spaces related to the same field. These spaces enable collaboration and information sharing	...add to an existing density to help form "strong" ties?
Enable "weak" ties	Enable "weak" ties by allowing for new contacts and business leads to form outside of pre-defined network, which encourages the spread of new ideas	...encourage "weak" ties?

9.8 Matrix for cultural space recommendation

CRITERIA	CULTURAL SPACE						
	<i>Black box theatre</i>	<i>Presentation/event space</i>	<i>Art gallery</i>	<i>Rehearsal studio</i>	<i>Training/support space</i>	<i>Admin support space</i>	<i>Artist studio</i>
	<i>Build in affordability</i>	1	1	1	1	1	1
	<i>Define the characteristic of the district</i>	1	1	1	1	1	1
	<i>Empower existing institutions/industries</i>	1	0	0	1	1	0
	<i>Integrate community spaces</i>	0	0	1	0	0	0
	<i>Mixed-use programming</i>	1	1	0	1	0	1
	<i>Public display of innovation</i>	0	0	1	0.5	0	0.5
	<i>"Strong" ties</i>	1	0	0	1	1	0
	<i>"Weak" ties</i>	0	0	1	0	1	1
	5	3	5	5.5	5	5	4.5

10. Endnotes

i. Executive summary

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